

PEDAGOGICAL FACULTY
DEPARTMENT OF MUSIC EDUCATION

**CYPRIOT FOLK SINGING:
A COMPARISON OF METHODOLOGY**

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I declare that I wrote my master thesis quite independently using the indicated sources and literature. I agree with being it used for educational purposes.

Prague
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(Signature of author)

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Introduction

Trying to find a theme for my thesis, it was clear for me what I wanted to search and write about. Growing up in a musical family, I was immediately put in a Folkloric group that helped me love and understand the melodies and rhythms of Cyprus.

I can describe Cypriot traditional music as a feeling that touches my heart, revealing my roots and reminding me the beauties and landscapes, people and customs which are often forgotten nowadays.

As I was growing up I was taught through this music to study everything with my own special way, how to be creative and cooperative with people who love traditional music the same way that I do.

The music of Cyprus is a mixture of tunes influenced by many cultures. This island that was forever occupied never stopped singing and composing joys, sorrows, miracles and the tragedies happening to it.

Finding material, resources and literature for this theme was not easy. There are not enough books or researches that are interested in Cypriot traditional music anymore.

Because Bel Canto is one of the most popular singing styles and the basis for singing methods all over the world, I thought it would be interesting to compare and analyse it together with Cypriot folk songs, find the similarities and differences between them and write a methodology combining both Bel Canto and Cypriot vocal technique.

I tried putting most of the information I found together making it a thesis that could help teachers and children, or anyone who is interested in traditional Cypriot music and singing.

History of Cypriot folk singing

In the more remote parts of the Greek world (Crete, Dodecanese, Cyprus and Asia Minor) literary and ethno musicological researchers have discovered the earliest and most characteristic forms of the Greek folk song, such as the *akritika* (epic border ballad) and the *paraloges* (narrative songs). Cyprus is the home of “the earliest extensive prose work in the modern Greek tongue”

In the 14th century *Assize*, the laws of the kingdom of Cyprus translated into the local island dialect to make them intelligible to the people and in the first half of the 15th century *Leontios Machairas* wrote his *Account of the Fair Island of Cyprus*, a chronicle in the same dialect in a following expressive style. Also in the 16th century, shortly before Cyprus was captured by the Turks, an anonymous poet wrote “a series of love poems, undoubtedly some of the finest examples of lyric writing in the opening phase of Modern Greek literature”. (*Peloponnesian Folklore Foundation*, pp. 14)

1.1. The roots of folk singing in Cyprus

Cypriots have varying opinions regarding both vocal and instrumental Cypriot Folk Music. I believe this kind of historical disagreement among people exists only in Cyprus. It is a battle over the Cypriot roots. So the next question evolves; “Where Cypriot music does comes from?”

Some musicians say that our ancestors are Greek, so it is our music and some say that the Greek people had little or no influence over Cypriot Folk Music. They believe that the music of Cyprus was born originally in the island without any influence by other cultures. There is also a third opinion that Cypriot Folk Music has many ethnic influences and the element that makes it Cypriot is the people interpreting it – the Cypriot Folk.

It is my firm to belief that we all have to deeply research our roots and understand that our folk music is as authentic as it can be. Musician and

composer Adamos Katsantonis, says, "*It doesn't mean that if a song is nationalized somewhere, that is the original song of that country, or island*". For example if an Italian football player, lives and plays in a Cyprus football team for many years and decides to become a Cypriot citizen, this doesn't mean that he is a Cypriot. Another example is a song called "I VRAKA" (*Cyprus dialect: the word means: traditional men's costume in Cyprus*); it has the same melody in Greece and in Turkey (called "Koniali") but it is sung in a different language.

1.2 General Influences

Cyprus was forever an "Apple of Discord", a crossroad between three continents. It was the "theatre" where important historical events took place, which undoubtedly had an influence in shaping traditional music. For many people it was (and still is) a bridge between the East and West, because of its terrain and location. Therefore, it was normal to have foreign influences in all aspects, including the music. The living conditions prevailing in the island, which was for centuries under foreign occupation, did not leave place for an organized musical movement. The island was occupied by a variety of different cultures such as: *Phoenicians (Finikes), Eteocypriots, Persians, Venetians, Turks, Ptolemaists, Louisians, Romans, and the English*.

Even though Cyprus was occupied by different cultures there was always a strong Greek influence in Cyprus. *Alexander the Great* freed Cyprus from Phoenixes and Persians; *Zinwn Kiteus (Cypriot)* was the founder of the stoic philosophy, *Evdimos* (student of the philosopher *Plato* and friend of *Aristotle's*) and *John of Alexandria*.

Cyprus (as mentioned above) lived key historical events shaped the traditional music. More closely it resembles the music of the Dodecanese, the Cyclades and Crete (mainly relating to the 'voices') .Similarities is also observed in the music of Asia Minor. Especially after the disaster of Asia Minor in 1922, many refugees came to Cyprus bringing with them their unique music of their lost homeland.

1.3 Musical Influences

- **Coastal regions of Greece and Minor Asia:** Scale form, rhythm and meter (5/8, 7/8, 9/8)
- **Byzantine music (Byzantium)** (Greek: Βυζάντιο / *Byzantium*, Latin: BYZANTIVM) was an ancient Greek city, which was founded by Greek colonists from Megara in 667 BC), Sound, free meter, chromatic and mixed scales.
- **East:** Melos (*melody*)
- **Europe:** Tropes (major, minor scales, Phrygian, Lydian, Dorian etc.) Also: 2/4, 3/4, 4/4, 6/8 measures.

These influences were just factors to help improve the island's greatness, which expresses the people, the tradition and the essence of individuality.

The continuous re-generation and mutation as revealed, it is mainly absorbed by species in the course over time. The assimilation of foreign elements is associated with different lifestyles, and according to which new facts establish and enforce procedures for selecting the acquired data.

Demotic Song

(Type of songs that were sung years ago in the same way by people in Cyprus)

The folk song as a literary genre draws its material from the oral literary tradition and related aspects of social activity of that time or the practice of social victory, individually or collectively, in relevant authoritative body. Eventually it associated closely with the practice of ethno genesis, under the influence of the romantic ideology of *volksgeist*. (Volk= people, Geist= mind, spirit, or ghost).

Anyone who encounters Cypriot Folk Songs will be astonished by its wealth and the impressive variety of its forms: *akritika* and *paraloges*, *digres*, *lullabies* and *cradlesongs*, *religious canticles*, *rhythm couplets*. This is a great number of songs at the heart of which lies the cycle of marriage songs and numerous dance melodies, many of which are only instrumental while others are both vocal (*acapella*) and accompanied (*lyrics with harmonic accompaniment*). Demotic songs of Cyprus are modal in structure and monophonic.

Diatonic or chromatic, with syllabic or melismatic melodies when sung, they are based on a different sequence of intervals to the major and minor of western music and are sung or played in unison (without harmonic accompaniment). It may be noted that such vocalists and instrumentalists in Cyprus who have not been alienated by western polyphony – and there are many – sing and play in the natural and not the temperate scale.

(*Peloponnesian Folklore Foundation pp. 14*)

2.1 BASIC CHARACTERISTICS

The principal features of Cypriot Folk Songs are scales with semi-tones and the wide use of rhyme and improvised versification. These features can be also

(Peloponnesian folklore foundation, pp.15)

2.2 Melody

The melody contains two rhythmic types: periodic and free. The first are distinguished by the periodic repetition of a certain rhythmic pattern as seen in almost all dance melodies, while the second are distinguished by the free flow of many different rhythmic patterns.

2.3 Rhythm


In Cyprus, we often come across rhythms – such as 7/8, 9/8. It is better to consider these rhythms as simple and not as irregular meters as referred to in Western Music. When transcribing Folk Songs into musical notation we must note the times that are augmented (*strong beats must be clarified with accents*). We may also have rhythmic schemes as 8/8, 15/8.

This variety of rhythm, together with the continuing practice of pronouncing separately the double consonants that occur in the Cypriot dialect, contributes to the special character, both rhythmic and melodic, of Cypriot vocal music.

1. Kalamatianos rhythm (*from Kalamatata*)

a)

b)

c)  Musical notation for exercise c). It consists of three measures separated by bar lines. The first measure contains two eighth notes. The second measure contains a triplet of eighth notes followed by two eighth notes. The third measure contains two eighth notes.

2. Kritikos rhythm (*from Crete*)

3. Cypriot rhythm (called *kartzilamas* and *zeimpekkikos*)

4. Syrtos dance (word: *siro* or *serno* (greek) which means "I dance" or "I lead the dance") (Zarmas, P. pp.43)

Cypriot musical rhythms, although they can be found widely in Greece, appear to have their own singularity.

In the **2/4, 3/4** measures we can find songs and many dances as well, slow and fast. They are called usually *SYRTOS*, *SOUSTA*, or *ARAPIES*.

The **6/8** measure it was wrongly played before as a 3/4 meter. Educated musicians analyzed this rhythm and discovered that in the past instrumentalists were playing the 3/4 measure like a *VALSE*, which is not in the Cypriot Culture.

The **5/8** measure has 2 kinds: **3+2** (/// //) and **2+3** (// ///).

The **7/8** measure appears in songs and dances. It is usually written **3+2+2** (/// // //), in **2+2+3** (// // ///) and in some cases in 3/8+3/4 meters. In Cyprus there are a lot of conversations, arguments or even fights about this rhythm which has the same beat as the Greek dance. KALAMATIANOS. Some people say that Kalamatianos rhythm comes from Greece so it is not a Cypriot dance and they deny dancing to the songs. It is very awkward though; when people meet during holidays they are dancing the Kalamatianos's steps with Cypriot costumes singing Cypriot melodies.

An exceptional song in **8/8** measure is the song "Voskos" ("I was born a Shepherd").

The **9/8** rhythm is the skeleton of Cypriot repertoire in singing and dancing. This is the most exciting rhythm to play and to sing. It exists in fast and slow tempos.

The classic 9/8 rhythm is

- a. $\frac{9}{8} = (\frac{3}{8} + \frac{2}{8} + \frac{2}{8} + \frac{2}{8})$ 
- b. $\frac{9}{8} = (\frac{2}{8} + \frac{3}{8} + \frac{2}{8} + \frac{2}{8})$ 
- c. $\frac{9}{8} = (\frac{2}{8} + \frac{2}{8} + \frac{2}{8} + \frac{3}{8})$ 

Traditional Instruments

The popular musical instruments which, together with the Cypriot singer's *voice*, are primarily the **pidkhiavli**, the **violin** and the **lute** (*usually in combination*), and the **tamboutsia**.

The **Pidkhiavli** (*kind of small recorder*), is the principal instrument of pastoral music in Cyprus. The **violin** (*violi, vkiolin, or violoudhi*) is the chief melodic instrument of the Cypriot folk instrumentation.

The violin and lute are the two instruments essential to any celebration, marriage, or feast wherever it may be held.

The **lute** (*laouto in Cypriot dialect*) identical in shape to the one played in Greece, has a large pear-shaped back, a long and delicate fingerboard with frets, and four double strings. It is tuned in 5th (do, sol, re, la).

The **tamboutsia**, a kind of timbrel (*an old-fashioned tambourine*) is a sieve with an animal skin in place of cross-wires, and it can still be found in the Cypriot countryside. It is a simple domestic utensil once used also as an aid to rhythm; in combination with the violin, it accompanied both dance and song. It is played with the two hands (*using both palm and fingers*) or with two small sticks called **vitsoudes**. The player (*tamboutsiaris*) can play the **tamboutsia** resting it vertically on his left or right thigh.

Influenced by soviet folk groups, in the 1950s Cypriot musicians and groups (*usually from the left party*) inserted in their traditional orchestra the **accordion**. With accordion, an inner need to feel harmony began to arise.
(*Peloponnesian Folklore Foundation pp.15-16*)



(Traditional Instrumentalists in Cyprus, Peloponnesian Folklore foundation)

Scales of Cypriot folk songs

Cypriot folk songs have a variety of scales, with world influences from the Arabic world, Europe during the Byzantine and Middle Ages. They contain a rich melodic line that it is not at all monotonous. Non-professional musicians (mostly singers) believe that Cypriot folk singing should *not* be enharmonised nor have a second voice (*secondo*). Knowing some of these people personally, I believe that this opinion exists just because they cannot sing or hold a second voice of a song. This is due to the lack of musical education in the country.

Some instrumentalists (mainly lute players) played only one or two chords during the whole song. The lute was used primarily as a rhythmic instrument because the players did not have any musical knowledge. Violinists were neutral (*they did not really care about chords in Folk Songs*) and usually they followed their partner's (*lutanist*) opinion. Some violinists when hearing a good lute player accompany them with chords, got excited and wanted to change their lute partner. Many of them have the same dream: *"My dream is to play with a professional lutanist, because now I understand the harmony and the fairness of our repertoire"*.

An exact opposite opinion comes from scientist musicians that stand up for the powerful opinion that all Cypriot music should be enharmonized. The first group of musicians until today that plays with scores and working with well known composers and researchers is the "Cultural Society Vasilitzia". I have been in this group for more that 12 years, playing the violin, knowing many groups and musicians. Unfortunately, no other group can build this kind of good music, including harmony accompaniment and sing more than monophonic songs. There have been some efforts of other musicians to write Cypriot music scores, but sometimes their instrumentalists refuse to read them, saying that they do not need this kind of luxury. (!)

In my opinion some violin players and lutanists act this way because they are use to play the same way and the same songs for years so a change seems

4.1 Examples of scales

- ## The Wedding Song

(In the last 4 measures we notice the A minor chord put in the song)

The previous song is one of the oldest transcriptions and variations.

(Kipriaki laiiki mousa, pp. 77)

- Songs beginning with the second note of the Tonic chord e.g. Tonic chord is C Major and the singer must sing the D note.

Paralimnitiki Voice

VOICE

CLIN.

CORD.

The musical score for 'Paralimnitiki Voice' consists of three staves. The top staff is for the Voice, the middle for the Clarinet (CLIN.), and the bottom for the Piano accompaniment (CORD.). The piano part features a series of chords labeled C, C, Dmin, Dmin, Amin, and Amin. The voice part begins with a rest, followed by a melody starting on the second note of the tonic chord (D in C major).

This section continues the musical score for 'Paralimnitiki Voice'. It shows three staves: Voice, Clarinet, and Piano accompaniment. The piano part features a series of chords labeled C, C, C, C, C, and C. The voice part continues the melody, and the clarinet part provides a counter-melody.

(Transcription by Adamos Katsantonis)

- **Songs with only two chords:** *"The Bride Song"*. This song has the melodic line on *D Major*, but the second chord is *E Major*.

Musical score for "Canto" by John Williams. The score is in 2/4 time and D major. It consists of four staves. The first staff is for the piano, starting with a D+ chord. The second staff continues the piano line. The third staff introduces the vocal line, marked "canto", with a 7-measure rest. The fourth staff continues the piano line. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

- Songs with an introduction in Minor key change to the relative Major Key.
- Songs with many melodic and passing notes have a single chord for accompaniment. Ex: "Stamna" with a D Major chord only

D+ Moderato $\text{♩} = 102$ Απόδοση Γ. Αβέζωφ

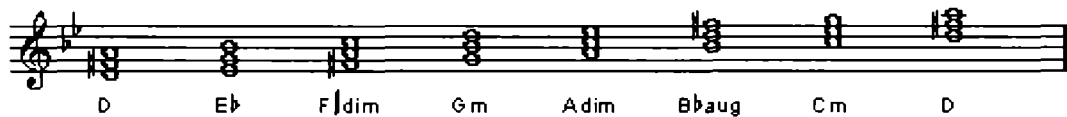
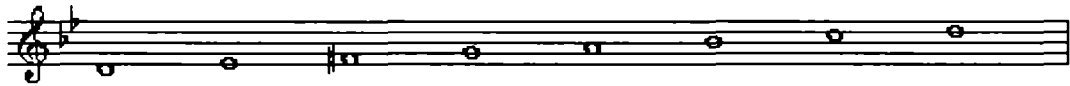
Στεί - λε με μα - να στο νε - ρόν να σου το φέ - ρω δο - σε - ρόν να

σου ——— το φέ - ρω δο - σε - ρόν στεί - λε ——— με μιά - να στο νε - ρόν

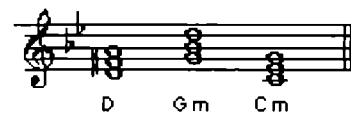
Fin.

- **Hijaz scale:** The **Phrygian dominant scale**, also called **harmonic minor perfect fifth below** (in jazz) or **hijaz** (in Arabic music), is constructed by raising the third of the Phrygian mode and is the fifth mode of the harmonic minor scale, the fifth being the dominant. It has the word "dominant" in its name because like the dominant seventh chord it has a major 3rd note and a flattened 7th note. Example of songs in Hijaz scale: "*Esira to milo*", "*To giasemi*".

D Hijaz



Basic Chords



Example: Part of the song: "To Tertin tis Kartoullas mou" (page 21)

- **Songs with a Minor melodic line on the Subdominant Chord.**

canto Apyo

9

MI+ MI+ ΛA- MI+ MI+ ΛA- MI+ MI+ ΛA-

CANTO

9

15

MI+ PE- MI+ MI+ MI+ MI+

15

21

MI+ MI+ ΛA- MI+ PE- MI+ ΛA-

R a tempo

21

a tempo

27

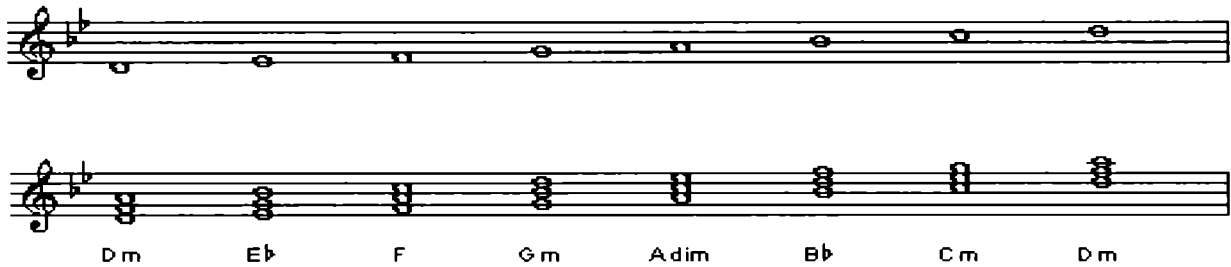
ΛA- PE- MI+ ΛA- ΛA-

27

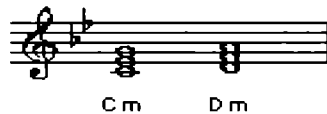
- **Ousak** Scale: Ousak (the most important minor) is the same as the diatonic (western) minor, except for having a flatted 2nd. It is also the same as the Hijaz scale (the most important major), except for having a flatted 3rd, as compared to that scale.

Example of songs in Usak scale: "*Kotsshini Triantafillia mou*", "*Pafitiki Voice*".

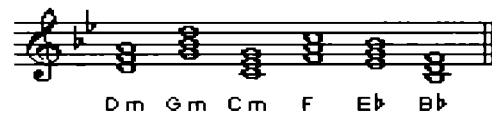
D Usak



CADENZE



Basic Chords



Song example: *Kotssini Triantafillia mou* (page 23)

This song has the melodic line of the A minor chord followed by the chord C major. Also at the end we can also see a D minor chord. If we compare the song with the Ousak scale above we will see the similarities of the chords.

“Kotssini Triantafillia mou”

♩ = 60 A-

6 *Canto* C+ C+ A- A- C+

12 C+ C+ C+ C+ A- C+

18 A- A- D- A- C+ C+ A- A-

The next song example of Ousak scale is the “Zothkiatissa Voice”.

(Page 24)

“Zothkiatissa Voice”

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is marked with measure numbers 6, 11, 15, and 19. The word *canto* is written above the first system. Chords are indicated by letters (F, Gmin, Cmin, C, F) above the piano part. The score ends with a double bar line and a repeat sign.

6 *canto*

11

15

19

The voice Zothkiatissa is a classical example of the Ousak scale. The comparison is easier because of the same chords written in the song. (*The chord of C major is an exception at the end of the piece*)

- Songs that have a powerful relationship with the first and fifth note of the scale. Usually the fifth tone has a tendency to follow a Minor Chord.

Song example: "I Vraka"

Η Βράκα Απόδοση Γ. Αβέρωφ

Allegretto $\text{♩} = 100$ **G+**

Ε! Σα - ρά - ντα πή - χες δι - μη - τον ου - ρά - ντα πή - χες δι - μη - τον ρ -

κά ε - κά ε - κά - μα - σιν μιαν βρά - καν. Την γέ την γέ την

γέ - ρη - μην την βρά - καν που κά που κά που κάμ - νει τρέι - κι τρέι - κα.

Ε! Τζι - ήρ - τον η σέλ - λα μακ - ρυ - ά τζι - ήρ - τον η σέλ - λα μα - ρυ - ά τζι - ε

σά τζι - έ σά τζι - έ - σά - ρι - σεν την στράταν. Την γέ - ρη - μην την βρά - καν που

κάμ - νει τρέι - κι τρέι - κα Την βρά - κα σου στη λί - μνη ποιος εν να σου την πλύνει ποιος

να σου την α - πλώ - σει στον ή - λιον να στε - γώ - σει ποιος εν να σ' ά - ψει κάρ - βου - να να

σου την οι - ε - ρώ - σει. **D+** Fine

As you can see the song is written in G major scale. The relationship with the dominant chord (D major) and the D note of the scale that I put in brackets is strong. There is constantly the repetition of the D note to accent the lyrics and the chord. Eventually the song ends on the D major chord.

Cypriot folk songs have several divisions, forms and rhythms, which are listed here and then described in detail below.

5.1 Genres of folk songs

1. Table songs (from the word **tavla**, which means **table**)
2. Shepherd's or pastoral songs (Pimenika)
3. Wedding songs
4. Poetic songs (piitarika)
5. Humorous songs
6. Lullabies
7. Funeral/ Lamentation songs (mostly sung in improvisation)
8. Religious songs (Carols)
9. Cypriot Voices
10. Scale songs (klimakota)
11. Love songs

5.2 Form of the lyrics (the order of the lyrics of the songs, how many syllables are contained in a strophe or a line)

- A) Iambic 15syllable (iamvikos dekapentasillavos)
- B) Iambic 12syllable (iamvikos dodekasillavos)
- C) Trochaic 15syllable (trochaikos dekapentasillavos)
- D) Trochaics (less syllables)

(Zarmas. P. pp.38)

5.3 History of the genres

1. TABLE SONGS

These folk songs were primarily used for entertaining. They are called table songs because they were always performed around a table, even a piece of wood from a bed frame could be put onto two big rocks and used for eating, drinking, and fun. At the beginning, it had another use. When a house owner had his name day, a priest was invited to sing the Dismissal Hymn (*Greek: απολυτίκιον, apolytikion*) to him. First, the owner of the house should sing a welcome toast to welcome his guests that after a while had an answer toast should be sung for him. These toasts were sung at the beginning of the feast if there was not a holiday.

In holidays, name days, Christmas or Easter feasts were also sung Revolutionary songs, Thief's songs (*Kleftika*), *Akritika* (about great Warriors like *Digenis fighting with the Devil*), *Tsiattista* which was a contest between singers, that included various themes. In *Tsiattista* when the singer was singing the last phrase, everyone should repeat the sentence like a choir.

It is important to say that women had minimal or no participation of the singing or entertainment in the house. Some property owners allowed their wives to join them but they should sit far away and watch the feast.

2. SHEPHERD'S SONG/ PASTORAL/ BUCOLIC SONGS

Pastoral folk Songs are very popular in Cyprus. Originally, they were sung *acapella* however, they have also been known to include a traditional Cypriot instrument called the *pithkiavlin* (*aulos= small flute, recorder*)

Examples of these songs are:

“**Voskos**” which means *shepherd* in Greek is a rare phenomenon of song internationally. It starts with a tremolo (*musical term describing various **trembling** effects*), he sings freely (*like a narrator*) and the refrain is in 8/8 measure sung by the shepherd in a very proud way.

“**Egia kotshini**” which means *red goat*

“Gaouritsa” (*there are not very many recordings of this type of song, because it is mostly improvised*). In translation Gaouritsa means the *little female donkey*.

These songs are very demanding to sing. The male singer must sing with wide, open lungs. (*Shepherds usually sung these songs to their animals to hear them when they were getting lost*) He must also have the knowledge of musical values, and must be able to sing an enormously long fermata.

3. WEDDING SONGS

Everyone in Cyprus who comes across with a wedding melody can feel it and sing it. It is so popular and beautiful that anyone could recognize the songs of the ceremony. Some say it is the nicest music of the island that leans on local color with a stable rhythm and architecture full with perspicuity.

These melodies originate from French and Arabian-Persian influence including byzantine church music. It is these international influences that give these melodies their tunefulness and beauty.

Some songs that are sung before, during and after the wedding ceremony are:

- A. Embellishment of the Bride and Groom**
- B. Sewing the wedding bed**
- C. Songs of the Wedding** (*songs of Imeneos*)
- D. Tsiattista** (*when the couple was dancing*)
- E. Marriage Song** (*touching melody*)
- F. Pasta – Resi song** (*song about food*)
- G. Sing for the shoes of the bride** (*The bride had to write her friends' names under her shoe and the first one who was going to fade out that girl was the next one who believed that was going to get married*)

4. “POETIC” SONGS sung by Piitaries

In the old days, people in Cyprus had no media; so many *piitaries* (*men who rhymed and sung at the same time*) were acting like news reporters and spread the news all over the island. These men were not poets but people who were travelling through the villages and sell their “papers of news” singing them loudly.

Whenever there was a disaster, a murder, a flood, a kidnapping, a war, these men wrote the news as poems, went to feasts, stood up on a big rock and started

to sing the news with a wide chest and a loud voice. People would start to gather around them, listen, and bought their papers.

The quality of course of those “news poems” were very poor, because they were so rushed to write them, waiting for no inspiration to come. News had to travel fast.

The basic structure of these songs is in 9/8 time. The first note was loud and high, the man had to impress his audience to gather around him and listen carefully. His paper had to be sold because it was his only job. Sometimes he could cooperate with other men who also wrote “news poems” and sing together. Of course these co-operations almost never lasted. Piitaries were always fighting about money. The last piitaris of Cyprus was Andreas Mappouras.

Young composers and musicians made some arrangements on ***Piitariki Foni*** (*piitariki voice*).

5. HUMOROUS SONGS

Humorous Folk Songs are comical, lively, and playful. Cypriots would use these amusing songs to make the best of a difficult situation and for entertainment on an island that was often faced with chaos. Having funny lyrics and playing games as the song was sung people could laugh, play music and sing at the same time. Examples of these songs are:

- “**Nikolis**” is a song that a dancer has a paper back on his costume (most times in his bottom!) and other men try to fire the paper up. It has a contra rhythm and it is very playful and funny.
- “**Vraka**” (*the traditional men’s costume in Cyprus*)
- “**Kolios**” (*fish*)
- “**Piperi**” (*pepper*) in this song the singer orders the dancers to make impossible things such as to show the crowd or the family how to rub the pepper. The rhythm is in 5/8 meter and the singer may order them to rub the pepper with their bellies, their feet, their hands, their heads, their backs etc...

6. LULLABIES

The Cypriot literature has hundreds of lullaby poems. The most popular Lullaby among Cypriot Folk Songs is “*Sancta Marina*” who is the guardian of sleep and babies.

The beginning of the song is usually sung with the phrase “***Sancta Marina, Lady***”. Of course, each mother sings the song with different lyrics and sometimes a different melody. This song is the official jingle of the Cyprus Radio Constitution (*R.I.K*). This song is also a lullaby folk song in Greece.

7. FUNERAL (LAMENTATION) SONGS

Funeral Folk Songs are predominantly written in 5/8 time. Women (*is very rare for men to sing this type of songs*) who sing these laments exaggerated and said lyrics that had (*not all times*) no meaning. Women that had lost a child or a very close relative were singing these songs. They sometimes had torn their skin with their nails or pull off their hair in order to show their pain and misery. The roots of these exaggerations come from ancient Greek Tragedy. This lament could last for at least 12 hours.

It is also interesting to note that if someone died and had no family to cry, or sing for them in their funeral, he or she, or even the close relatives would hire a howler to cry and sing. The howler's cries were long lasting fermatas, and when the dead were put in the grave, everyone screamed in pain. These screams or loud voices for the one who died are the tradition of the particular part of the funeral when the dead were put in the grave. Songs of Lamentation are the most difficult folk songs to write or record; no one accepts to sing a funeral song if he/she is asked to in order to record it. Recordings of these songs are rare and exceptional. (*An example is by the composer Adamos katsantonis, Composition of Vlasios's Lamentation*)

8. RELIGIOUS – TRADITIONAL SONGS (NOT CHURCH HYMNS)

Religious Folk Songs were usually sung outside the church, and the most popular of all is “Saint George”. This song has hundreds of lyrical variations. It has for example a 5/8 and sometimes a 9/8 measure of rhythm.

Other popular Religious Folk Songs are: “Saint Lazarus”, “Christmas Carols”, “New Year Carols”, “Epiphany Carols”, “Father Christmas Carols”(Saint Vasilios or Santa Claus). Other religious songs are “Hymn to Virgin Mary”, “Songs about Mary”, and Lamentation of Virgin Mary.

9. CYPRUS VOICES

In every territory in Cyprus, based on its geomorphologic character and on the people of the region's temper, there was the need to satisfy their birthplace, their village. So each and every one of the village, or territory had its own voice. .

(Greek: φωνή, Voice=Foni). This means the **"Voice of the people"**.

These so called Voices (Greek: φωνές=Fones) have the village's name. They are very popular among people and have characteristic melodic and rhythmic motives. Some of these Voices are:

- **Paralimnitissa** (from Paralimni Village, the song is starting with a long fermata)
- **Afkoritissa + Nekalisti** (Lamentation/ has also long fermata at the beginning)
- **Mesaritissa** (sung in the central land of Cyprus= *Mesaoria*)
- **Karpasitissa** (from Karpasi village)
- **Lefkonitziatissa** (from the village of Lefkoniko which is the village of Cyprus great poet Vasilis Michaelides)
- **Zothkiatissa** (or **Tsiakkara Makkara**, from Zothkia village)
- **Akathkiotissa** (from Akanthou village)
- **Liopetritissa** (or **Kotrofisimi** was forgotten and the poet, violinist and composer Pieris Pierretis brought it to light)
- **Tillirkotissa** (it is also a dance and it comes from Tillirka village. *This voice is exceptional because in front of every word there is the word VEREVE with no specific meaning. This word was added from the villagers when the Turks had occupied the territory. They made their own language so that the Turks could not understand what they were saying*)
- **Pafitissa or Pafitiki** (from Paphos village)
- **Pegiwitissa** (from Peyia village. This song is about the water of the village. Tradition says that every girl that drunk water of Peyia village would become very beautiful)
- **Maronitissa** (sung by Maronites= minority of people in Cyprus)

These voices I could say, that are the *individual hymn of each village*. Everyone who sings the melody must be very proud about his birthplace. It is as demanding as a song. The singer must have a lot of experience in folk singing, and gutturalization. Few singers are able to sing these voices correctly.

10. SCALE SONGS (Klimakota)

The Klimakota Songs (klimaka= scale) include lyrical tones that move in a scale-like or step-like manner. These songs are not very melodic in nature. Two examples of these songs are the “Ntili – Ntili” and the “Tris kalogiri krititzi” (*three monks from Crete*) .

11. LOVE SONGS

Cypriot folk songs are mostly love songs. Many also have become dances over the years. An example of a dance love song is “**Stamna**” (*The water jug*).

Agricultural songs are traditional songs but not demotic. In Cyprus they are considered as the best musical reference about agriculture in Cyprus. The composer of these songs is Adamos Katsantonis.

These songs were initially played by the Cultural Society “**Vasilitzia**” (*the most famous folk group in Cyprus; one of the very few groups (if not the only) that was working with scores, composers, poets and good singers to maintain the tradition*). The songs are about farmers and peasants who had to work day and night in order to have a decent life for their wife and kids.

“**Theros**” (*harvest- time*)

“**Spora**” (*seeding*)

“**Anemisma**” (*ventilation*)

Comparison of songs (Folk, Classical and Cypriot)

6.1 A brief history of Bel Canto

Bel canto means "beautiful singing", along with a number of similar constructions ('bellezze del canto', 'bell'arte del canto'), It is an Italian opera term with several different meanings. The earliest usage of the term bel canto emerged in late 17th-century Italy, to refer to the Italian model of singing that was developing there. However, the phrase did not become widely used until the mid 18th century and the term did not take on a more specified meaning until the mid-19th century. In fact "neither musical nor general dictionaries saw fit to attempt definition until after 1900." Even so, the term bel canto remains ambiguous and is often used nostalgically in its application to a lost singing tradition.

(http://en.wikipedia.org/wiki/Bel_canto)

Generally understood, the term 'bel canto' refers to the Italian vocal style of the 18th and early 19th centuries the qualities of which include perfect legato production throughout the range, the use of a light tone in the higher registers and agile and flexible delivery.

- the use of a light tone in the higher registers,
- an agile, flexible technique capable of despatching ornate embellishments,
- the ability to execute fast, accurate divisions,
- the avoidance of aspirates and excessive vibrato,
- a pleasing, well-focused timbre,
- a clean attack,
- limpid diction, and
- graceful phrasing rooted in a complete mastery of breath control.



Mathilde Marchesi (1821–1913), a famous Paris-based teacher of bel canto sopranos
(http://en.wikipedia.org/wiki/Mathilde_Marchesi)

Operas of the style feature extensive and florid ornamentation, requiring much in the way of fast scales and cadenzas known as *coloratura*. More narrowly, the term is sometimes applied exclusively to Italian opera at the time of Rossini (1792–1868), Bellini (1801–1835), and Donizetti (1797–1848). These men composed opera during what is sometimes called the **bel canto era**, which flourished from approximately 1805 to 1830. They crafted vocal works with long, often florid, phrases that showcased the singer's vocal prowess and pyrotechnic capabilities. Both long, sustained *legato* phrases (*sostenuto*) and rapid passages requiring agility (*fioritura*) characterize the *bel canto* vocal line.

While historians typically date the bel canto period to the early 19th century, the term itself did not come into common usage in its current sense until the middle of the 19th century when the term 'bel canto' was set in opposition to the development of a weightier, more powerful and speech-inflected style associated with German opera and Richard Wagner in particular. Wagner himself decried the Italian singing model that was concerned merely with "whether that G or A will come out roundly" and proposed a German school of singing that would draw "the spiritually energetic and profoundly passionate into the orbit of its matchless Expression". ([http://www.glossary.com/reference.php?q=Bel canto](http://www.glossary.com/reference.php?q=Bel+canto))

6.2. Important Bel Canto singers

The vocal music composed throughout the seventeenth century placed ever increasing demands on the singer, and by the eighteenth century such demands were considerable. By this time, the famed *castrati* sang both soprano and mezzo-soprano parts in both church music and opera. These castrated Italian

males were groomed from childhood for their musical careers. Their breath capacity and vocal agility are legendary.

As the castrati were dying out, women began to sing the parts which naturally fit their higher vocal registers. In more recent times, several women have become celebrated for their interpretation of bel canto heroines. These operas typically feature female roles requiring a coloratura soprano range, one who can sing florid arias with passages that display the singer's high notes and ease in singing runs, trills and other vocal ornaments.

(http://www.university-world.com/italian/italian_music.html)

Who were the *bel canto* singers?

Singers with powerful voices who have become associated with bel canto music include Lillian Nordica (1857-1914), Florence Austral (1892-1968), Johanna Gadski (1872-1932), Eva Turner (1892–1990), and Maria Caniglia (1904–1979).

The sopranos Maria Callas (1923–1977), Joan Sutherland (1926–), Beverly Sills (1929-2007) and Montserrat Caballé (1933–), and the mezzo-soprano Marilyn Horne (1934–) probably best exemplify the bel canto singers of the post-war period.

(http://www.absoluteastronomy.com/topics/Bel_canto)



Joan Sutherland in the title role of Donizetti's Lucia di Lammermoor, performing the Mad Scene.

(http://en.wikipedia.org/wiki/Bel_canto)

6.3 EXAMPLE A

Santa Lucia

The musical score for 'Santa Lucia' consists of eight staves of music. The first four staves are in C major, and the last four are in C# minor. The chords are as follows:

Staff	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
1	C	G7	DM7	G7	C
2	A7/C#	DM7	G7	C	
3	C	G7	DM7	G7	C
4	A7/C#	DM7	G7	C	
5	C/D	C/E	F	F#DIM	C/G
6	A7	DM7	G7	C	
7	C/D	C/E	F	F#DIM	C/G
8	A7	DM7	G7	C	

Sul mare luccica l'astro d'argento.
Placida e l'onda, prospero il vento.
Venite all'agile barchetta mia!
Santa Lucia! Santa Lucia!
O dolce Napoli, o suol beato,
ove sorridere volle il creato!
Venite all'agile barchetta mia!

English translation:

The silver star shines on the sea,
the waves are gentle, the wind is favourable.
Come to my swift little boat!
Santa Lucia! Santa Lucia!
O dear Naples, o blessed land,
where creation was pleased to smile!
Come to my swift little boat!
Santa Lucia! Santa Lucia

(http://www.lyricsmania.com/santa_lucia_lyrics_russell_watson.html)

Santa Lucia is a traditional Neapolitan song. It was transcribed by Teodoro Cottrau (1827–1879) and published by the Cottrau firm, as a "barcarolla", at Naples in 1849. Cottrau translated it from Napuletano into Italian during the first stage of the *Risorgimento*, the first Neapolitan song to be given Italian lyrics. The song is a heavily sentimental favourite. It paints a picture of a balmy night as local residents row out to greet the ship Santa Lucia. The sailors are excited and their calls are heard, as they approach the shores of Naples. (*Schmidt, J., pp. 60*) I chose this arrangement, because the guitar accompaniment reminds us more the traditional way of playing Italian folk songs.

Melody: Most singers sing an even vibrato through the arpeggios in the refrain and accent lightly the words Santa Lucia. Santa Lucia is a lyric, fluent and expressive folk song.

Harmony: The song follows a C major scale with few changes in it accompanied by a guitar.

The basic chords are: **Tonic-Dominant7th-Supertonic7th-Dominant7th-Tonic.** *The Submediant chord of the scale appears only few times in the song and so is the Diminished Subdominant Chord. These chords give us the feeling of a change of the key, but the feeling of C major remains.*

Rhythm and Tempo: Written in a 3/4 measure the song has a slight tendency to a valse. A medium singing tempo is ideal.

Mesaritissa_Voice

(Arrangement by Adamos Katsantonis)

Comparing **Mesaritissa Voice** with the folk song **Santa Lucia** we could find the first similarity in these two songs. They both speak about a specific place.

The musical score is arranged in two systems. The first system includes a Piano part (treble and bass staves) and two Violin parts (Violin II and Violin I). The Piano part features Greek lyrics: ΣΟΛ- ΣΟΛ- ΣΟΛ- ΝΤΟ+ ΣΟΛ- ΝΤΟ+. The Violin II part has a whole rest in the first measure, followed by a half note G4 in the second measure, and a whole rest in the third measure. The Violin I part has a whole rest in the first measure, followed by a half note G4 in the second measure, and a whole rest in the third measure. The second system includes a Piano part (treble and bass staves) and two Violin parts (Violin II and Violin I). The Piano part features Greek lyrics: ΣΟΛ- ΝΤΟ+ ΣΟΛ- ΣΟΛ- ΣΟΛ- ΦΑ+ ΣΟΛ-. The Violin II part has a whole rest in the first measure, followed by a half note G4 in the second measure, and a whole rest in the third measure. The Violin I part has a whole rest in the first measure, followed by a half note G4 in the second measure, and a whole rest in the third measure.

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ΣΟΛ- ΣΟΛ- ΦΑ+ ΣΟΛ- ΣΟΛ-

10

10

14

ΣΟΛ- ΦΑ+ ΣΟΛ- ΣΟΛ- ΜΙb+ ΦΑ+

14

14

rit. a tempo

18

ΣΟΛ- ΝΤΟ+ ΣΟΛ- ΝΤΟ+ a tempo ΦΑ+

rit. a tempo

18

rit. a tempo

18

Mesaria is a village in Cyprus that was and still is occupied by the Turks. The lyrics give emphasis on some words like “my dearest village you became suddenly an orphan”. Santa Lucia is not a sad song but a song that praises the port of Naples. It is a song that it is sung fluently and relaxed, contrast with the Cypriot song that demands power, passion and mourning.

Melody: A four bar melody repeats through the whole piece.

Harmony: This arrangement is for piano and violin accompaniment. Piano plays the basic chords with the left hand and the right hand plays the same melody with the violin. Piano part could also be played by an accordion or lute and the main accompaniment could be played by a violin. Basic and only chords of the song are:

Tonic-Subdominant-Tonic-Submediant-Leading note (Seventh chord)-and finishes with the unusual cadenza Tonic-Subdominant-Leading Note

Rhythm and Tempo: Rhythm is in a 4/4 measure and the tempo is strict, heavy and stable unlike the 3/4 light measure of the Italian folk song.

Differences and similarities: The songs have different rhythm and quality in the sound. Mesaritissa is on a G minor scale in contrast with the Major scale of Santa Lucia. The Italian folk song doesn't have gravity and the seriousness of the Cypriot song. Both songs though are pastoral folk songs, honouring their land.

6.4 EXAMPLE B

Think on Me is written by Alicia Ann Scott (Lady John Scott), whose name is indicative of her heritage. This song seems to anticipate her death and offers love and encouragement to those left behind.

With expression *a tempo*
mp

1. When I no more be - hold thee
2. In all Thine hours of glad - ness,
3. When Thou hast none to cheer thee

mf *poco rit.* *mp* *a tempo*

Think _____ on me, By all Thine eyes have told me,
If e'er I soothed thy sad - ness,
When no fond heart is near thee

mf

Think _____ on me. When hearts are light - est, When
When foes are by thee, When
When lone ly sigh - ing. O'er

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eyes are bright - est, when griefs are slight - est
 woes are nigh thee, when friends all fly thee,
 plea - sure fly - ing, when hope is dy - ing.

Think on me, Think; oh

cresc. *f*

think on me, Think, Think, on

p

me. me.

a tempo *molto rit.* R.H. L.H.

Melody: The melody of the song is expressive, having dynamics, revealing pain and loneliness. The often stepwise motion of the notes, having not great jumps, being mostly on a mezzo piano sound, makes us listen to the lyrics and understand its meaning.

Harmony: Piano accompaniment is mostly playing simple rhythmic chords reminding us the melody of the song. The Eb major scale has the melodic line:

Tonic-Dominant-Submediant-Subdominant-Dominant-Tonic.

Of course in the song consist more chords enriching it, moving with the accompaniment melodically, but not changing the main melody and key.

Rhythm and Tempo: The rhythm of the piece is in a 4/4 measure and the tempo is slow. Tempo could be also played freely and sung the same way as well.

Moirolol is a lament song written by the composer Adamos Katsantonis. He is the 5th member of the most famous dialectic poetry family of Cyprus. Most of his compositions concern the traditions and the national problem of the island. For his compositions, which cover all kinds of music, he often uses the folkloric motives and rhythms of his country, as well as traditional motives from other countries. His compositions are played by famous artists around the world. He has won many international prizes. I believe this is one of the best traditional songs he composed.

Melody: Melody should be sung an octave lower than in the written arrangement (page 44). Long notes and rhythmical patterns that remind us words is the main melodic observation on the song. The repetition of the eight notes and the acclivity as a scale reminds as the screams sounded by women in funerals.

Harmony: It is a composition that has an interesting sound of a minor Subdominant chord. The song could be accompanied by a violin and a tamboutsia, a lute and a violin, or an accordion and a violin. The simpler accompaniment of the singer with chords is better, so the audience could focus on the lyrics and the character of the piece.

The basic melodic line is:

Tonic-Dominant-Minor Subdominant-Tonic.

There is also the Submediant chord at the end of the piece.

Rhythm and Tempo: The 4/4 measure rhythm must have a very slow (like a funeral) tempo, that must be driven by the soloist to emphasize important parts of the song, dynamics and the lyrics.

tempo=60

4

A- E+

A- E+ D-

8 E+

13 D- A- F+ D- E+ D-

18 E+ A- D.C. al Fine

3

Differences and Similarities:

Both compositions are similar in expression and in desperation and don't have a difficult harmonic accompaniment. The song "Think on me" is a call for love and nostalgia, for hope and loneliness. It has many dynamics that are important for the meaning of the lyrics the singer will accent. The "Lament" song is the scream of a mother who has just lost her son by drowning. It is a powerful song which touches anyone who plays or sings it. It is full of sorrow and pain. The woman soloist must sing this song putting her into a mother's position. Instruments must follow her; it is up to her to make all the dynamics and reform the tempo. The lyrics and the articulation are extremely important as in the song "Think on me".

6.5 EXAMPLE C

“Caro mio ben” is an art song by Giuseppe Giordani. Like many of the baroque and early classical periods, is known not from its original operatic source (arietta), but from publication in a collection edited by Parisotti, and published in the late 19th century. This collection quickly became a common source for salon and for recital music.

Melody: This song has long, graceful lines, with many changes in dynamics, which allow a singer to display breath control and tone. The words are very simple, as in many of the baroque arias. "My dear treasure, at least believe me, without you, my heart mourns".

Harmony: This song has a rich harmonic accompaniment, mostly with piano, but there are some musical arrangements for cello also. Singer and piano player seem to have the same rhythmical parts.

The principal melodic line is classical as in many art songs of the 18th Century:

Tonic-Subdominant-Dominant-Tonic

Rhythm and tempo: Rhythm is in a 4/4 measure but the tempo is interesting in this Italian art song. No one performs it at the same tempo. Its tempo is larghetto or even andante but some singers sing it in even faster.

Differences and similarities: Both songs are love songs and must be sung gently and expressively. The harmonic accompaniment of the Italian song is on the piano and the Cypriot folk song can be accompanied from the traditional instruments. (Violin, lute, tamboutsia). The songs also differ on the tempo.

“To Giasemi” (*The Jasmine*) and “Caro mio ben” both have a beautiful melody, sweetness and meaning in the lyrics. “Caro mio ben” has a stable rhythm in contrast with the Cypriot folk song that has a changeable rhythm.

Caro Mio Ben

(Come once again)

ATTRIBUTED TO GIUSEPPE GIORDIANO
1748-1798

Larghetto.

largamente

5

Ca- ro mio ben cre- di- mi al- men sen- za di te lan — gui scē il cor.

10

Ca- ro mio ben sen- za di te lan- gui — scē il cor.

mf

14

Il tuo fe- del so- spir- ā o- gnor ces- sa cru- del tan — to ri —

p

f

— gor Ces- sa cru- del tan- to ri- gor, tan- to ri- gor. Car- ro mio ben cre- di- mi al-

pp *mf* *pp* *p* *sp*

men sen- za di te lan- gui — scē il cor. Ca- ro mio ben cre — di- mi al

mf *p*

— men sen- za di te — lan- gui- scē il cor.

rit. *f*

29. ΤΟ ΓΙΑΣΕΜΙΝ

F⁺
Moderato.

B^{b-}

Τὸ Για σε μὴν στὴν πόρ τας σου -

Για σε μίμ - μου "Ω! -

- τζι' ἦρ τα νὰ τὸ κλα δέ - ψω "Ωχ! - για βρίμ -

μου - Τζι' ἔ νό μι σε ν ἡ μά να σου -

Για σε μίμ - μου "Ω! -

- πῶς ἦρ τα νὰ σε κλέ - ψω "Ωχ! - για

βρίμ - μου -

D. C.

The Cypriot folk song "**To giasemi**" (The Jasmine) talks about a man going to a woman's yard to see the Jasmine and her mother thought that he went to their yard to take away her daughter. This was partly true, because when the man laid eyes on the beautiful woman he fell in love with her.

Melody: Melodic tones and improvisation make this folk song exceptional.

Anyone who sings this piece has his/her own way of performing, a way of changing the rhythmic patterns and even changing the melody. It is a song that all Cypriots know, and each one in their head has his/her own arrangement and feeling of how the song must be performed.

Harmony: The chords of the song are only three and the basic line of the chords is: **Tonic- Subdominant-Dominant-Tonic**.

The subdominant chord is minor due to the melodic note of D flat in the song but this main chord of the piece makes the sound minor instead of major.

Rhythm and tempo: A 2/4 measure often changes to a 3/4 measure song. The tempo is slow but it can be sung also in a moderate tempo.

Vocal Technique (Cyprus and Bel canto)

“The object of art is expression. The essence of expression is imagination. The control of imagination is form. The “medium” for all these is technique”. (Doscher, B. pp 13)

Richard Miller in his book “On the Art of Singing” describes singing as the most complex performing art. Kenneth H. Phillips in his book “Teaching kids to sing” describes singing as a basic form of human expression. Bel canto singing and traditional singing could be all of these things.

I came across with many singers through the years and no one had a special technique singing these songs, but an individual style was kept that made the singer exceptional in my ears.

The main points of singing Cypriot folk music are of course a correct pitched voice, expression according to the lyrics of the song, a proud posture and a good heart!

The lack of methodology and interest in traditional music in Cypriot schools is high. Perhaps it would be good for the children to start learning also about Bel canto, that helps building a good voice, and then learn to sing Cypriot folk songs with elements of the Bel canto technique.

Bel canto is ALL of the following:

1. a style of singing that originated in Italian opera
2. a way of singing where your voice does not tire, but actually gets stronger over the course of a performance, tour, etc.
3. a natural way of singing that "makes sense" as it is rooted in simple physical and physiological principles

4. has four key components - the lift of the throat, the mask of the face, the inhalation of the voice, and the hold of the breath
5. Should appear as effortless as speaking - it does not strain the voice in any way.
(<http://thebelcantotechnique.now-here-this.com/>)

Though Cypriot vocal technique haven't been practised in schools or even been written in books it is interesting for me to write what makes Cypriot folk singing a technique comparing it to bel canto.

Bel canto is an open, free way of singing. A non pushed, diaphragmatic style that demands having relaxed muscles of the larynx, throat, pharynx and of the whole body. It demands a good posture in order for the sound to be produced. Respiration, phonation (the act of making a sound) and vocal resonance are important.

From my experience, folk singers in Cyprus have some of these elements in their singing like the free style and the good posture. Many of them, although they try to breathe correctly, do not sing diaphragmatically (through the diaphragm) and use their chest voice. The results are pushed and loud tones, often not correct pitched.

I believe Cypriot musicians nowadays made this vocal style harder for singers to understand. Cypriot technique is not supposed to have in its sound a vibrato as bel canto does. When listening to these songs, we are supposed to hear an exceptional folk voice, with just a touch of vibrato, straight tones that try to touch your mind and soul. It is not supposed to be complicated nor hard.

Finally Bel canto with Cypriot vocal singing can coexist being expressive, giving emphasis to the lyrics and to the result of the sound the audience will hear.

Methodology of Cyprus folk singing

“Learning to sing is a slow and patient undertaking, in which a good ear is the prerequisite, the imagery is an aid supplied by the teacher, and the experience is gradually accumulated until it is so powerful that merely calling up memory will reproduce it.” (Schmidt, J. pp.3)

Trying to bring children close to traditional music could be easy being in the age of 4-6 years old. In that age children don't get bored of the repetition and they like learning new things, sing, and play at the same time. In older ages (classrooms), a teacher should explain the reason and the main points that we have to be aware of our culture, traditions and music.

A good reason to give is that if you don't know your own culture is like you don't know your own self. You have to respect your country and all that was given to you through her, your temperament, your language, your ethics, your religion, even if sometimes you don't agree with all these.

Children will be surprised to know that there are traditional children songs and also some game songs that could be learned and played in the classroom.

My starting quote in every lesson would be the question to the kids “What is singing?” The answer would be what Hellen Kemp said:

“Singing is a learned behaviour”.

8.1. General view of the technique used with children

Performance Notes

- A) Breaths should be taken at no disruptive places in the text, usually at commas, periods, rests.
- B) When sing a smooth, connected line, vowels should be sustained, and the final sound of each word should be attached to the first sound of the word which follows.
- C) Consonants in the most significant and colourful words of a text should be emphasised.
- D) Dynamics for expressive singing should be indicated
- E) Song texts should be mentally visualised, even during rests, to best convey the emotional meaning of the song.

Correct Posture

- 1) The head is erect on the shoulders, not projected forward and not pulled back
- 2) The chest is high with an open position of the rib cage
- 3) The shoulders are slightly back, relaxed and down
- 4) The arms hang loosely at the sides
- 5) The pelvis rests in a suspended position below the spread-up rib cage
- 6) Stand as if you are ready for action. Do not put your weight on your heels, but balance directly above the arch of your foot to take advantage of this tiny trampoline.

(Doscher, B. pp.71)



Some helpful hints to ensure correct singing posture:

☐ Stand up against a wall, placing heels, calves, buttocks, shoulders, and head touch the wall.

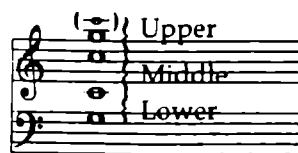
☐ Place one hand on the abdomen while breathing, to ensure the abdomen is expanding and relaxed.

☐ Shift the weight of your body forward until almost standing on tips of the toes. Try to establish a feeling of buoyancy.

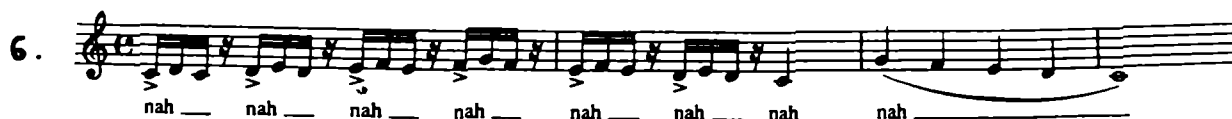
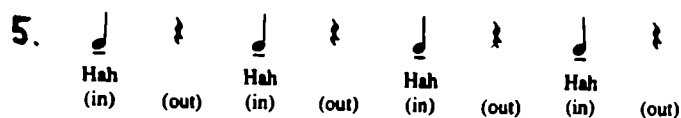
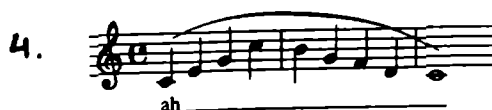
☐ Stand in a slouched position, then change to the correct position, noticing the difference between the two.

(<http://web.ku.edu/~cmed/gummposture/posture.html>)

The exercises below are warming up exercises that can be used before teaching Cypriot folk songs. Lesson plans should always start after warming the children up, in a Bel Canto singing style. Remind about correct posture would be very nice way to begin (perhaps some exercises to relax the body and the muscles). Performance notes should be given to the children also.



Child Vocal Registers.



8.2 Lesson plans

8.2.1 Lesson Plan 1

Content: This song is one of the most popular songs in Cyprus.

The melody and the rhythm are easy and I don't have to give emphasis on them, but the text is a little bit complicated. We could have fun with the lyrics though!

The song is called **TILLIRKOTISSA - ESSIEVEREVE**

Prerequisites: Children must be able to read and write their mother language.

Materials: Piano and music scores for the children

Instructional Objective: Students will be able to read and learn rhythm and melody fast, it is a help also for fast text reading combining it sometimes with rhythm, and sometimes with the text.

Instructional Procedure:

1. I explain to the children that this song has the lyrics of a village of Cyprus. In that village, people were living alone, in their own world and wanted to speak this dialect so no one could understand what they were saying or doing. Others say that people invented this type of lyrics in the time of war so that the enemy could not recognize their language.
2. I give only the lyrics of the text and I play the song on the piano. Anyone who can read the text can follow the piano.
3. When we sing all together, I say I will play again the first phrase and they repeat after me the text with the melody.
4. When we sing the whole song, I suggest if anyone who can explain the text can sing it slowly and explain later the meaning.
5. I finally explain the meaning of the text having heard all of the suggestions of meanings by the children.
6. We sing only the first strophe and I say that next week that we will try to sing the second and the third. Try to sing it at home!

Assessment/Evaluation: Children could be divided two by two and sing the first strophe of the song by heart to see if they have learned studied and remembered it.

Follow up activities: Children could make a project of the origin of the piece (village Tillirka) and learn the piece in correct tempo.

Allegretto 3/8 Αποδοση Γ. Αβέρωφ

Η Τυλλιοζώτισσα

Τζιή μά - ρα - ρα - βα - να που βρονονβου σε

γέ - βε - ρε - βε - ννη - σεν ε - γυ - βι - ρι - βι - ρι - ζεν - βε - ρε - βεν τα ό - ρα - ρα - βι - ρη

Για - βα - ρα - λλα - ρου - βου - ρου - δι που Τραϊά λα Τραϊά λα

- - - - - λα εζι - ρα - βι - ρα - βι - ρη

οι - βι - ρι - βι - ζε τον βι - ρα - βι - ρι - δε - ντρον Τζιή - ζα - βα - ρα - ρα - βα - να

- - - - -

τι - βε - ρε - βε - θεναν - ζα - βι - ρα - βι - ρην - Μι - ρα - ρα - βου - μι - ρα - ρα - τα - που

Da Capo al Fine

(Transcription by Averof, G.)

8.2.2 Lesson Plan 2

This song is a popular Folk song. Everyone in Cyprus knows it, sing and dance to its rhythm.

Content: The song is about the queen of the flowers in Cyprus called *Vasilitzia (Basil)*. Women in the past years had this flower in their yards so anyone that passed through, could smell them. This flower has a strong smell that can travel with the wind. The song is called "*Psintri Vasilitzia Mou*".

Prerequisites: Children must be able to read easy rhythmical patterns and be able to sing major scales.

Instructional Objective: Students will learn to dance to the Sirtos rhythm (dance) and sing expressively on their own.

Materials: Piano, CD, CD player.

Instructional Procedures:

1. I go in the classroom holding a plant. I ask if anyone knows what the name of this flower is or if anyone has this flower in his/her garden.
2. According to the answers, I say that this plant is called *Vasilitzia (Basil)* and it has one of the most beautiful smells.
3. I play the whole song and I say that we will learn it by rote.
4. I ask of the children to tell me the highest and the lowest note of the piece and I write on the board the tonal abbreviation of the piece so we could sing all together the tone space of the song.
5. The children take a pencil and a paper and as I play the song slowly, they write the lyrics. I tell them when they write they could also sing what they are writing.
6. I check the lyrics with them and write them on the board.
7. I make two groups of the class. One group can clap the rhythm and one can sing. Then change.
8. I put a CD on to listen and sing to the song, and we all dance, suggesting moves for choreography.
9. I ask of the children to sing alone, with the piano accompaniment.

Assessment/Evaluation: Each child should sing and clap the rhythm of the song individually.

Follow up activities: This song could be performed (singing and dancing) by the class at a school celebration.

41. ΨΙΝΤΡΗ ΒΑΣΙΛΙΤΖΙΑ ΜΟΥ (ΣΥΡΤΟΣ ΓΥΝΑΙΚΕΙΟΣ)

ΧΡΙΣΤΟΣ ΚΑΛΛΙΝΙΚΟΣ
Λευκόνοικον, 1934

Moderato

Ψιν τρή βα σι λι τζιά- μου τζιαί- ά ε ροῦ σα

μου ψιν τρή βα σι λι τζιά- μου τζιαί- ά ε ροῦ σα

μου στηδ δι πλην- τῶν βυ ζιδσ- σου νά 'ταν ή - σοῦ σα -

μου στηδ δι πλην- τῶν βυ ζιδσ- σοῦ νά 'ταν ή - σοῦ σα -

μου D. C.

(Transcription by Kallinikos, Ch. pp. 91) Better arrangements of this piece are of course made by musicians and folkloric orchestras.

8.2.3 Lesson Plan 3

Content: This is a humorous song with a message for the children. The song is called “Ta pse mata” = “The lies”. It is an easy melodic song.

Prerequisites: Children should be able to realize easy rhythmical patterns, and sing major scales.

Instructional Objective: Students will be able to understand anacrusis (up-beat) and dotted rhythm. Also it is a behavioral lesson about honesty.

Materials: CD, CD player, Piano, Animal Dolls.

Instructional Procedure:

1. I ask the children if they think lying is good or bad behavior. I explain that it is not good to tell lies and that it is a virtue to say the truth in all times. However, in this song appear different innocent lies that make us laugh and enjoy the song.
2. I put a CD, give them the score and I ask them to sing along with NA-NA.
3. I repeat the Track but this time I ask them to draw the animals in the text of the song (*for example in the first two strophes*)
4. Playing the piano, I ask them if they notice any problems in the rhythm. According to their answer I explain the term of anacrusis. I play a 2/4 measure and I ask them to sing the note A as it is written in the song entering in the second beat of the measure. I sing it correctly and they repeat it with me several times.
5. I ask them to look in the score and find a dotted rhythm after explaining what it means. We also repeat several times with the piano and I explain in musical theory the value of the notes. We clap the rhythm without the help of the piano.
6. After repeating the song and asking if anyone has questions about the rhythm we make a circle and I say that I will sing the first phrase. The whole circle repeats.
7. I give solo parts of the first and second strophes to three or four children and pretend to be the animals of the song while the class repeats his/her solo. Some other kids bring dolls of animals I gave them in the cycle. The solo children pick them up (according to the animal they pretend to be) when the lyrics are heard.

Assessment/Evaluation: There could be a small quiz about dotted rhythm and anacrusis to see how well the children understood the theory of these rhythms.

Follow up activities: The class could perform this song as a sketch and dance in other classrooms and let the children speak about the meaning of the song.

PE+ ΛΑ+ PE+

Η αί για γέν νη σεναβ κόν η

5 ΛΑ+ PE+

αί για γέν νη σεναβ κόν τζι'ο

9 ΣΟΛ+ PE+ ΛΑ7 PE+

πε τει νός ρι φού ιν βά ι τσι βι τσέλ λο βά ι τσι βι τσό τζι'ο

13 ΣΟΛ+ PE+ ΛΑ7 PE+

πε τει νός ρι φού ιν βά ι τσι βι τσέλ λο βά ι τσι βι τσό.

1. Η αίγια γέννησεν σεναβκόν (δισ)
τζι'ο πετεινός ριφούιν
βάιτσιβιτσέλλο βάιτσιβιτσό. (δισ)

2. Ο ψύλλος εφορτώθηκεν (δισ)
εφτά σατσιά ρουβίθκια
βάιτσιβιτσέλλο βάιτσιβιτσό. (δισ)

3. Έβκηκα πα' στην τερατσιάν (δισ)
να κόψω μιαν παττίχαν
βάιτσιβιτσέλλο βάιτσιβιτσό. (δισ)

(Skoutella, Pieridou. A. and Chatzimichael, M. pp.33)

8.2.4 Lesson Plan 4

This song is probably the most popular among Cypriot folk songs for children, and kids love to sing it. It is not an easy song but children are excited to hear it because of its story. It is referring to a girl that is trying to nip a handkerchief for her loved one, but as she tries to finish, many animals appear! It is called: "Ntili-Ntili".

Explaining to the children the importance of lighting in this song is necessary. Years ago people did not have electricity, so they were doing all of their jobs with the help of candles and with oil lamps.

Content: It is a chain of animals that are chasing one another, discovering that the little mouse stole the oil from the lamp.

Prerequisites: Children should be able to sing minor scale and realize simple rhythmical patterns.

Materials: Percussion instruments, Piano or Violin, Animal Paintings.

Instructional Objective: Children will be able to sing well on a minor scale and hold the initial given tempo from the beginning to the end of the song without making any ritartando or accelerando changes.

Instructional Procedures:

1. The text is given to the children and then rhythmic patterns are given so we could practice the rhythm.

2. 

This is the main rhythm of the song (refrain). The smiley face is two eighth notes and the down arrow a quartertone. This is given to the children with the score of the folk song.

3. I ask the children to find similar rhythmic patterns and draw them in their notebooks. I check if they are correct and write on the board two more rhythms. We clap them, or play them on tambourines, triangles and other percussion instruments.

4. I play the song on the violin and ask them to accompany me with the main rhythm, clapping or playing on a percussion instrument

5. When repeating and learning the other rhythms on the board I play again the whole piece and the children will try to accompany me correctly (by clapping).
5. We try to sing the refrain with the piano. I sing and they repeat after I sing it.
6. I tell them to sing alone reading only the lyrics and I hold the tempo of the piece. Then I sing and they will try to hold the tempo with clapping.
6. As I sing the whole piece another time, I give them some paintings of animals and every time I name an animal, the child that holds the picture raises it up.
7. This song in order to be learned must be repeated many times and not just one time, in one lesson. We can sing this song in between of others and have fun with the pictures, the dolls, the rhythm, the tempo and try learning by heart the text (which is really demanding). If we teach this song in older grades, it should be easier.

Assessment/Evaluation: A test would be a good way to find out if the rhythm is realized. I will play the two rhythmical patterns of the piece and the children will try to write it correctly.

Follow up activities: In lessons to come, when repeating the song each child would sing and interpret a different animal in each strophe. This gives them the opportunity to be focused on the text and on the rhythm. Plus, the lyrics change fast, so it would be a nice fun exercise before the end of a music lesson.

(The whole song is in page 63)

Ntili-Ntili

PE-



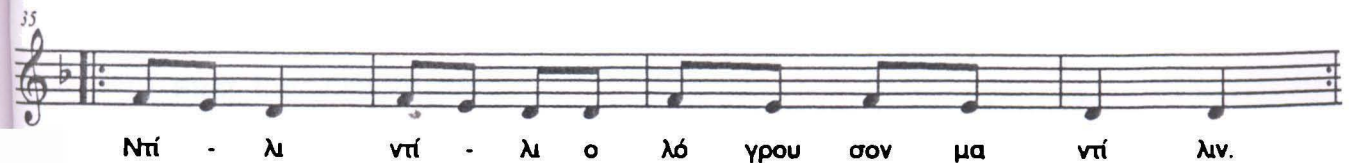
5 ΣΟΛ-



25 ΣΟΛ-



31 PE-



(Skoutella, Pieridou. A. and Chatzimichael, M. pp.41)

8.2.5 Lesson Plan 5

Content: This lesson is all about having a sense of an up beat and about having fun!

“Nicolis” is one of the songs that many children do not know and when they get to learn it, they really enjoy it.

The lyrics are easy. They talk about Nicolas, a boy that puts a paper on the back of his traditional costume and says, “No one can light up this paper with fire”. The chorus repeats with the answer “We will burn it, you will see!”

The solo singer dances as he tries with strange movements to rescue his piece of paper from the people trying to light him up!

The song is a good example of entering at the second beat of the meter. It has a nice introduction that I could play on the piano or violin. It would be good also to learn this introduction to metallophone and xylophone to children so we could make a small musical and theatrical three to five-minute play.

Prerequisites: Children must be able to understand and sing anacrusis from the previous lesson plan, to sing major and minor scales, and have good knowledge of rhythmical patterns and follow the melodic line.

Materials: Xylophone, Metallophone, a long piece of paper, piano, a handkerchief.

Instructional Objective: Children will be able to sing, play and dance at the same time, giving emphasis on the up beat, learning new instruments. Everyone should be able to sing the solo part and the choir part of the song.

Instructional Procedures:

The score is given to the children.

1. The easiest way to learn this piece is learning first the text and then adding the rhythm which is repeated.
2. First, the children learn the part of the solo in text and rhythm.
3. They learn the second part that has small changes on the rhythm.
4. Then we learn together the melody (with the piano or xylophone) without the text, repeating it several times (with la-la, or na-na).
5. I divide them into 3 groups. The first group is singing the first part, the second group is singing the second part, and the third group is clapping the rhythm or

playing it on percussion instruments. I revise the musical theory of anacrusis, and note that in this piece we have to give extra emphasis on that, because of the folk song's playful character.

6. When learning the song, a boy performs for us Nicolas and children are divided into two groups. Fire is too risky bringing into the classroom, so I reform the dance as a game. Nicolas is singing and dancing with the paper (long paper) in the back of his clothes. The first group has for example six children and the second has also six. We put numbers to each child and as they sing, Nicolas shouts a number. When the children that have the same number hear it, they stop singing and they try to take the paper as fast as they can from Nicolas and go back to their group that keeps singing the funny song.

7. Then all together repeat the second part and Nicolas shouts a number again after he sings his part.

8. Next lesson a girl can pretend to be the soloist changing the name of the song.

ΝΙΚΟΛΗΣ

VIOLIN

Violin musical score for the first system. The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains measures 1 through 15. Measure 16 is a whole rest. The second staff contains measures 17 through 25. Measure 26 is a whole rest.

VOICE

Voice musical score for the first system. The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains measures 1 through 12. Measure 13 is a whole rest. The second staff contains measures 14 through 18. Measure 19 is a whole rest. The third staff contains measures 20 through 24. Measure 25 is a whole rest.

(Transcription by Adamos Katsantonis)

SMALL REPRESENTATION (Folk opera, ballet/fairytale) FOR CHILDREN IN ADOLESCENCE AGE (12-17 YEARS OLD)

LEARNING CYPRUS FOLK TRADITIONS IN INTERNATIONAL AND CYPRUS CLASSROOMS THROUGH MUSIC, THEATRE AND DANCE

These activities, dances and songs can be performed in a school, a folkloric group or in any choir and orchestra that wants to participate.

My main aim in writing these activities by summarizing the two big folk representations (*written by the director of a folklore group Antonis Lazarou*) is that folk songs must be taught taking in consideration the bel canto technique and adjust it to the folk songs that follow without changing the general idea or the feeling of the Cypriot heritage.

Antonis Lazarou brought together the poems, the songs, the dances and the customs of Cyprus that took place in a traditional wedding and in a fair making them interesting folk performances that everyone who is interested should volunteer to participate and learn from.

In an international classroom that has no relation with Cypriot habits, these activities, songs and dances will be an interesting task for students to get on stage, sing and interpret a Cypriot singer, a dancer, a mother that mourns, a rich man that hates the poor man and so on.

Songs can be found in the musical archive of the Cultural Society "Vasilitzia".

9.1 The Wedding in Cyprus

Narration: (solo lute)

(The narrator should be an older child, speaking loudly and challenge the audience to listen to his words)

The wedding in the past was a ritual. Everything related to the wedding had its own great importance. How did people decided to get married in the past? Surely young people did not have the freedom to meet and date as they do today. The only places to meet were in the fields, in farming activities or at the fountain of the village where they could exchange a few words or see each other.

Girls start to gather on the stage holding jugs. A girl is holding a jug full of water.

Mother, send me to the fountain (Song)

(Summary of the poem)

Mother, send me to get water

I will bring it fresh and cool

If I don't bring it fresh and cool

I will not enjoy my youth.

Mother, send me, send me

And if I don't bring it, then hit me

Mother, I went to the fountain

I have filled my jug

But suddenly I stumbled

And broke my jug.

My daughter, do not say this again.

The whole village has found out,

You have not stumbled.

A young man has hugged you.

(A boy who is trying to hug the girl but when the girl gets afraid she breaks it.

These students are going to be the principal actors and singers in the tale).

I loved her with all my heart (Song)

Student choir sings this song with parts of solo singing

(Summary)

SOLO:

(The student who broke the jug sings wishing this song is a warning and a wake up call for his loved one)

I loved her with all my heart but I have not enjoyed her.

I had her for a year, but I lost her the next.

I loved her with all my heart and I suffered in pain.

I used to pass by her house day and night

I loved her with all my heart and I was so proud of her

but she mocks me, I wish I see her suffering.

CHOIR: Oh, you have burned my heart and you torture me.

Show pity and start empathizing with me.

Dance: Zeimpekiko Aivaliotiko

Solo dance

(The dancer-student who broke the jug and his friends dance)

Narration: (Pithkiavli/Flute)

When the love affair ended in marriage, one of the most important requirements for the marriage was the agreement for the dowry. The parents promised to give to their children what each could afford. They signed a formal contract, which was also stamped, and they had to honor it. The groom usually built the house and the bride offered the dowry. The agreement included fields, kitchenware, animals, trees, etc.

(Here a small table is set on the stage with students playing the mother and father of the girl and the boy who want to get married. Students who will have the part of mother and father will have to be the oldest, or a teacher could play this role).

Pause (Strengthens the flute)

Narration

The couple did not live together until the wedding day. They could meet or eat together or visit a relative after they arranged a formal visit. For a kiss, they had to arrange to meet secretly.

(The flute stops)

(The bride walks with the groom and her mother is secretly looking. The mother is trying to hide but the bride and the groom know she is there)

Narration (Poet):

Listen to what I have to tell you, how weddings were in the past.

Two people that got engaged met only once a month.

Why am I referring to this matter?

Because the bride had to be a virgin.

They could only exchange a quick kiss
that made them passionate.

By K. Katsantonis

While the narrator speaks, this scene takes place:

(Groom tries to kiss the bride but the mother shows up immediately. They all look surprised and the lights go off)

Dance: Sirtos Male dance

Invitation to the wedding:

(Two couples of students with baskets, candles, and a vessel of rosewater invite their guests, hence giving them a candle and sprinkling them with rosewater. They go off the stage and give invitations to the audience)

Narration

(music at the background by the students' small orchestra)

I go back many years so that I can give you the story of weddings of the past. Invitation cards were not given to guests.

The custom was to give each guest a candle.

They said, "You are invited to the wedding," and the guests responded, "May this blessed time comes." They all waited for the wedding time so that they enjoy themselves and offer their gifts. Guests offered whatever they could have afforded.

Some wine, a chicken, a rooster or up to three coins or some wheat.

Narration

(Students are not so loud. They are walking on the stage, playing, talking trying to dance)

The Saturday before the wedding, the **musicians** arrived. Their arrival at the village was a great event. The children, the idle villagers, the “fool” of the village and other people waited for the musicians at the entrance of the village with great enthusiasm.

A student that plays the “fool” of the village while the narrator speaks he is running all through the stage and he screams, “Here come the musicians!” An ensemble of the school orchestra is coming on the stage playing a wedding melody)

Narration:

After the above, they continued with the sewing or filling of the bed. The procedure was a well-known ritual. They prepared the bed on which the couple would sleep together for the first time.

(The straw-hat is laid and on top by the students, they place the bedcover)

Music of the dance of the dowry

(The student that has the part of the priest blesses the dowry)

Students bring sheep wool (knitted) and made the bed; they firstly place as if making a cross)

A girl is holding a basket dances to the sound of the music around the bedcover; she stops at each side and bows; she does this until she completes three rounds around the bedcover. A second and a third girl, who holds other things such as pillowcases or embroidery, repeats this dance)

Song: Filling of the bed

This is a good moment; blessed and golden.

Bring golden wool to fill the bed that looks
like the golden fleece from the myth of Elli and Frixos.

Bring golden thread, golden needles,
sew the sheets on the bed,

make four crosses on its four sides.

so that the newly weds sleep like doves.

Bring olive and incense

so that the seven women (who married once)

avoid the evil eye while sewing the bed.

Place a baby on the bed to pee for luck

so that the couple bears a baby.

Call the relatives to come and offer gifts

and may they go to Christ's tomb as pilgrims.

(Then seven girls (married only once) sewed four red crosses on the four sides of the bed with needles and red thread while they were listening to the music and songs.)

After that, they incense and then they put a male baby on the bed.

If the baby peed on the bed, it brought good luck to the couple and they could easily have a baby.

At the same time, while the baby was rolling on the bed, they drop a handful of sugar-coated almonds. Then the girls run to get the sugarcoated almonds in order to place them under their pillow so that they could see their future husband in their dreams.

After the above, they placed on the bed diagonally two silk sheets, embroidered tablecloths and embroidered pillowcases. They placed a shawl in the middle of the bed and the violinists called the people to offer money.

They tied the shawl and put it in the bed through a hole that was left open.

Then follows, the dance of the bed by three boys

Narration

In some villages, they invited the groom to come and dance around the bed. If he could not lift it, women teased him since this meant that he did not earn the right to sleep on the bed.

(Boy students in this dance have to act that the bed is very heavy and they have a difficulty picking it up. When they lift it up, everyone claps with enthusiasm. The last dancer leaves with the bed, which is tied to a string)

The lights are turned down.

Narration (Flute)

Sunday was the day of the wedding; the main events were the preparation of the bride, the shaving of the groom, the wedding ceremony and the feast, which involved eating, drinking and dancing for the whole village and all the guests.

(Different positions of the bride and groom to show that they were in different places when they prepared for the wedding ceremony. The groom could be on the right and the bride on the left of the stage. Lighting is on them when the songs are referring to them. All girls are with the bride and all boys are with the groom. Mother and father are also there.)

Shaving of the Groom

(Lighting is on the boy. Students here act with many gestures, showing that they are glad their friend is getting married, some are making fun of him)

Solo Song

Bless let this time.

The barber should carefully
shave the groom not to hurt him.

Give him some rosewater
so that he smells nicely wherever he goes

Call his mother to come and place the girdle around his waist,
give her blessing and deliver him to the bride.

Call his father to come and take the girdle from around his waist,
give his blessing and deliver him to the bride.

Call his mother to come and incense, give her
blessing and say goodbye to him

Call his father to come and incense,
give his blessing and say goodbye

(Students that have the part of the mother and father act more emotionally and react to the words of the song. They give the couple their blessing, hug the couple, and put the griddle around their waists)

Preparing the Bride

(Lighting is on the girl. Her friends are there, acting emotionally, enthusiastically and some even act with jealousy)

Solo Song

You should help the bride dress beautifully,
her mother raised her in riches, she is precious like a pearl.
You should help her dress in white

like a blooming flower.

Call her mother to come and place the girdle around her waist
to give her blessing and deliver her to the groom.

Call her father to come and place the girdle around her waist
to give her his blessing and deliver her to the groom.

Call her mother to come and incense,
give her blessing and say goodbye.

Call her father to come and incense,
give his blessing and say goodbye.

Bridal Procession Towards the Church:

The groom goes first and takes the bride along with him.

(Bells are heard (CD), music, turning the lights off and on)

Narration:

In the past, the couple did not kiss outside the church.

(Bride and groom tray with sugarcoated almonds and wedding wreaths)

The priest sings solo the church hymn "Glory and Honor". The bride and groom return. The priest follows.

End of the First Scene

Scene Two

(The students prepare the tables with traditional food, drinks, and sweets. They all seem to have fun making noise, trying to dance and to sing)

Narration:

On Sunday (wedding day), the feast continued until nighttime. They sat at the tables and had fun.

The guests-relatives, villagers, friends, etc came to the wedding and gave their blessing to the newly weds, usually bringing a gift.

A student shouts: "Come on musicians, play us a dance!!!"

Dance: Kartzilamades: 1st – 2nd – 3rd (by the group)

When the dance is over a student announces the offering of money to the violinists in the basket.

"Come on boys, give something to the musicians"

Students gather around and put fake money in the musicians' basket.

Dance: Tatsia

(A skillful dance by a student who knows how to but in a round basket two glasses dance and not break the glasses)

Songs by the choir:

Vasilitzia mou Perkali or Psintri Vasilitzia mou

Vasilitzia mou Perkalli

By Kostas Katsantonis

(Summary)

Vasilitzia is a plant that smells beautifully.

It is the queen of the flowers.

Many have sung for its beauty and scent.

It is a symbol of humanism.

The young men wear it behind their ear
and all are proud of it.

Whoever passes by it enjoys its aroma,
every place sighs with it,
as the girls go out to be seen.

On the holy cross it sprang
and was rooted in people's hearts.

It is a graceful plant.

When put in a vase it is unique.

Even in the church, the priest places it in holy water.

It is needless to say that words are not enough
to praise its qualities.

Female Dance:

(All the girls stand up and dance two by two)

Sirtos Dance (Mavromatis)

Poloyiastos (The farewell melody)

(The Musicians get up and all leave slowly)

(The bride and groom leave)

The light is on the narrator that speaks with a funny expression:

The mothers in law had to see the stains. If there were no stains because
the groom did not manage to perform his marital duties (because of

intense emotion or because he was extremely tired), the secret traveled and all the people in the village found out about it, claiming that the groom was bewitched. Then they brought the priest to solve the magic, thus all ended well.

If however the “signs” did not appear just because the bride was not a virgin, then the groom became the laughing stock and either the groom accepted this without saying anything or he found an alternative solution or the wedding was cancelled.

(All the lights are turning on slowly)

Narration

Monday morning after the wedding has come. The bride wears the Monday dress instead of the wedding dress. This is usually the burgundy dress.

(The girl- bride enters the stage looking different, changed walking through and the groom is coming after her and holds her hand smiling)

Monday is a very important day because it is the day when the newly weds dance. The guests come to the feast and each one brings food so that they contribute to the feast and the couple does not overspend; hence the celebration continues on Monday and people offer their blessing to the newly weds.

(Students get in the stage holding food, drinks, fixing the stage with tables and chairs)

First Female Kartzilamas:

Solo Song and dance:

(All girls dance except the bride who is sitting in the middle of the stage with the groom beside her)

I will buy you a sewing machine
to sew, as you are a proud woman
and should not to be jealous of any other
in the neighborhood.

I will buy you a sewing machine
to sew, as you are a proud woman,
to sew your clothes and your shirts.

I will buy you a sewing machine
to sew, as you are a proud woman,

to sew your embroidery and your silk cloth.

The Dance of the Couple

(The students call the bride and groom to dance)

The offerings:

Narrator: *(Only parents or close relatives offered money. Some would put a golden chain around the couple's neck. Mother and father of the couple stand up and one by one offers to the couple)*

Song by the choir

(summary)

Dance bride, dance and use your shoes,
your groom will buy you a new pair.
Groom, you should love your bride,
do not scold her,
admire her like a flower on earth.
Do not ask from God riches and wealth.
Have respect and love
If you wish for a good life.
This is what counts.
My God, give to the couple
the best in life.
To bear healthy children
and have in their house
happiness and joy.

(They turn off and on the lights slowly)

Tuesday

(The Third Day of the Wedding)

Narration:

The feast continues the next day.

We have the cutting of the pasta. Some women knead in a trough some other women cut the pasta in big and small baskets (*tsestous*). The musicians play the music and sing.

A song by the choir while they are cutting the pasta

(Summary)

Sit around and make the pasta, to the health of the couple.

Take the dough and make the pasta so that the couple and the relatives eat.

Cut the cheese and grate it, eat it with the pasta.

The pasta is boiled in chicken stock and this makes it sweet and tasty.

(The girls would come out and dance Sirto or Zeimpekiko)

A boy comes and tells the "workmen" to go to gather the chicken:

Gathering chicken

Boys go around with sticks and canes, gathering chicken and then putting them on the stick, which is supported in two boys' shoulders. On the stage, there are fake chicken and students the act is to try to catch them, girls are laughing making fun of them.

(CD, dogs barking).

Nicolas Dance:

Then musicians play music and the dance of Nicolas who an older boy is performing. This song a dance is one of the funniest dance and songs in Cyprus. The student has a paper in his costume tied on his back until his knee. His is dancing to the beat and the other boys (older) try to light up this paper.

Dances: Arapies

(The glass dance. This is also a very skillful dance. The student dances to the rhythm and another student put as many glasses of water as the dancer can on his head. Dancer must not break the glasses. There could be used plastic glasses.)

Song: Esievereve (The voice of Tillirkotisa)

The lyrics of the song were symbolic. The purpose of the song was to allow the singers or villagers to communicate without others understanding what they really meant.

Sousta- Final Dance

(all students dance together the choreography)

-The End-



(Photos by the Cultural Society "Vasilitzia")

9.2 To Ditzimi (The stone)

By Antonis Lazarou

Introduction/ Prologue

I strongly believe that this play is one of the best folkloric ballets - if not the best – that was performed on stage by a dance group. It is unique in its plot, its history and the messages that it expresses.

In the past, there were famous people who were well known for their ability to lift a big stone (*ditzimi*). They had a reputation throughout Cyprus. Unfortunately, one of them had financial difficulties and had to borrow money in order to be able to keep his farming business. Both he and the usurer were interested in the same young woman. However, the usurer wished to impress her so he cunningly made the farmer lose the ‘ditzimi’ contest. The young farmer lost but he could not bear his emotional pain and eventually died of a heart attack.

The whole story unfolds with music, dance, poetry, narration and recitations.

The Cultural Society Vasilitzia performed it for the first time on 26/11/1998 at the Municipal theatre in Larnaca and after that in many other places.

Ditzimin (The stone)

Ditzimin: Folkloric game played at fairs – Lifting weights

Ditzimin= Dotzimin= (dokimazw in greek) try= (dokimion) endeavor

The School Theater, orchestra, choir, dancers, also teachers, could present this folkloric representation except from the students that would want to participate.

Scene One

The Fair

Many people including small children from smaller grades appear on stage. In the background, there is the village square and the church. The stone (ditzimin) is in the churchyard: near the stone, there is a fountain. A fair takes place and a traditional poet spreads the news. There are sellers of traditional tools as well as traditional workers like shoemakers, etc.

People gather around the poet to hear the news. The flute player and players of traditional instruments are near.

(While the narrator/poet is speaking, the students act surprised and they are starting to have interest in the poet's news, so they approach him to buy his papers)

Poiitarikon (Poetic)

(Summary of the poem)

Listen strangers, fellow villagers, young people, babies and old men in a village in Messarka last summer when the sun rose, death came suddenly on a black horse to take a soul. He urged Satan to help him; hence, he stopped in Tzirkalis's poorhouse.

While the babies played various games and laughed, the oldest who was eleven went to the well *(he shows the fountain)* to get some cool water to resist the heat. While he was pulling the rope to reach the bucket, Satan tricked him and the child slipped and fell in. Death found the soul he was looking for. Buy it and always remember that death does not spare even a minute to the living.

(by Antonis N. Katsantonis)

As soon as the poet finishes, a student plays the flute and people gather around him to listen to the music. Some give him money.

The children play various games. People move on stage; they buy things, they chat and idle about.

The poet:

In the Old Fairs

Where are the passed years when people were looking forward in coming to the fairs, to buy the things they missed? They all intended, both men and women to be present at the fairs. The farmers would take their animals there. Some of the animals were sold and some were exchanged. Byers and sellers used to do their own thing with their sweet talk and would act as mediators in order to have some share. The women who wished to marry went to buy kitchenware and their clothes.

The poets would recite their poetry about the saints and their miracles and the songs of praise.

They sang about love and the ones in love who could not be together and wished to die. They went to listen to the violins, the flutes and the lutes, the traditional poetry, the beauties of Cyprus and enjoy the good times. To see and admire the dances of our country, the ones that our fatherland Grandfather danced.

What can I say for the games? Your eyes would concentrate on how to earn the money. What can I say for Stasis's son, Michael? Although he was clever, he sold a donkey but spent the money on gambling.

(By Kostas Katsantonis)

Various dances follow:

1st Kartzilamas for men

(Two couples dance traditionally – differently dressed – the group is further down)

Kartzilamades for women

(Two couples dance traditionally – differently dressed – the group is further down)

Solo song: O Vrakas (A man wearing traditional Cypriot trousers)

An event-taking place at the fair

(Quarrel because they offended the man who wears the traditional Cypriot trousers. Older students and Children gather around probably of the teacher who volunteered to act as the man in the traditional costume)

Then songs by the choir and dances follow:

Akathkiotisa voice *(solo and choir song)*

Psintri Vasilizia mou (*song and dance*)
Tatsia dance (*explained previously*)
The dance of the glass (*explained previously*)
Esievereve (*explained previously*)
Sousta (*all students dance together the choreography*)

Music at the background: lute or violin

The poet:

The young brave man of the village

Among the old customs of the past
in the squares of the villages, they had a stone ('ditzimin').
Many tried to lift it.
The one who could lift it higher was the bravest man.
Every village had its own brave man
but no one was as good as Kostantis.
He was the strongest.
They all admired him, and all the girls
wanted to marry him,
but his heart was given to Lenou;
an angel, who was also in love with him.
However, the richest man in the village wanted her too.
His purpose was to take her from Kostanti.

(By K. Katsantonis)

*Students gather around the 'Ditzimin' and try to lift it. One student tries up to a point (a palm), another a bit higher and the third up to his arm.
Kostis lifts the stone much higher than the others do. He wins the admiration of the girls who watch. In particular, Lenou admires him more than the others do.*

Scene Two

The scene presents a pastoral view; mountains, fields and crops. The flute is heard by the same student as well as bleating and the bells on animals.

The poet:

(Alone in the stage, he enters. Later on, students enter slowly in the stage)

To Voskarettin (The young shepherd)

Summary of the poem:

Although I am a young shepherd, I praise my Lord.

My company is my sheep.

I was a farmer since I was born, in a poor family,
deprived of basic things and isolated from the rest of the world.

Seven days a week, since early morning I take my sheep
in the fields, down the rivers and on the mountains.

I get my water from the well

and when I am hungry and without food

I enjoy the cool fresh water.

I sleep in the fields at nights, and as I am staring at the stars,

I feel as if I define the whole world.

My dinner consists of olives and bread, but I don't fret about it.

I fight with my flute and kill my sorrow.

The earth is my bed and the sky my bedcover.

The problems of life do not worry me.

I use my bag as a pillow

and my alarm clock is the goat's bell.

(By Antonis N. Katsantonis)

Solo acapella Song by the student that plays Kostis:

I was born a shepherd

(Kostis enters with the rest of the student-dancers)

The dance of sowing

The poet:

People are ready to reap with their scythes but they cannot. They look desperate.

Some kneel down raising their hands towards the sky. People always had fun
despite their worries and problems. The difficulties of the times as well as
unemployment brought poverty and hunger. People suffered helplessly.

By K. Katsantonis

Music in the background (sad music)

Narration:

(A scene with Kostis when he borrows money from the usurer).

Kostis in rags, poorly dressed, whereas the wealthy man is well dressed with an expression of victory. The rich man is holding some papers. He gives Kostis the money and asks him to sign. Kostis is illiterate; he cannot write so he puts his finger in the ink and presses it on the papers.

Ta daneika Molivin (The loans)

In difficult times, the rich man had power whereas the poor had nothing under the sun. Kostis had a difficult time in life despite the fact that he was the bravest man in the village, adored by young women, he was desperately poor. Poverty made him knock at the usurer's door. He explained his problems, his dreadful plight and he signs to secure a loan. However, when the poor man borrows, how can he later repay the loans?

All light blacks out.

Scene Three

Morning (*the rooster is crowing –on cd*).

The village square (as in scene one).

The young women holding their jugs by the fountain.

- **Dance and choir song- The fountain of Pegiwitisson**

- **Solo Song maybe by the student that plays Kostis:**

Sitaroprosopousa (woman with a golden complexion)

- **Kokkinoxorisa voice**

- **Dance and song by soloist and choir: Stamna (The water jug)**

(Expresses the love between Kostis and Lenou)

(The rich man is secretly looking from somewhere)

The poet

(the two students react to what the poet says)

When everybody leaves (lights go off) the rich man pulls Kostis near him. He asks for the loan to be paid back. Kostis cannot repay him. The rich man asks Kostis to lose the game so that he wins and therefore gain

Lenou's admiration and love. Kostis faces the danger of destruction because of debts; therefore, he accepts.

*People come slowly in the village square.
A Musician plays the flute.*

The dances follow:

- **Young women: Sirtos**
- **I loved her with all my heart** (*solo, choir song*)
- **Tsiattista** (*traditional lyrical poetry by two men*)
- **Zeimpekiko Aivaliotiko** (*solo men's dance*)
- **Dance of the fight** (*Xoros tou paliomatou*)
(*Between Kostis and the usurer*)

The Poet:

As Opsete I Ftosia (The blame is on Poverty)

Summary:

Easter Monday has arrived and all the people of the village have gathered around the large stone (ditzimin). Kostis was miserable. On one hand, he had the burden of his debts and on the other Lenou's love. His heart and mind are tortured but he must lose in order to overcome his poverty.

Students enter the stage excited for the game of the stone. The scene is around the student who plays Kostis, they are around him, young girls see him as a hero and everyone is excited about him lifting the big stone once more.

Just before lifting the stone

Kostis is in a fury and sorrow when thinking that he had to lose and allow a weaker and less able man to win the game, but he had no alternative. The young men try to lift the stone (Ditzimin) on stage. The young girls observe. Kostis pretends that he cannot lift it. The rich man wins. He walks full of airs towards the young women and especially Lenou.

Kostis screams. He falls on the ground.

The poet:

He regretted it later because he was greatly offended.

He cannot bear the consequences so he falls on the ground and dies. Kostis collapses. He dies from a heart attack.

People gather around him. Some run around and some others cry. The rich man (student) abandons the place frightened with secrecy.

SONG

A girl plays the mother of Kostis. After her son dies, she sings this song. She is alone in the stage with Kostis lying on the floor. A light is upon her. She is dressed in black.

LAMENT

(Summary of the poem)

My God, give me tears, and words to lament for the youngster who died in his glory and youth. Death has cut the thread of life.

Everybody admits that God's works are not odd, they are flawless.

According to me, these are wrong.

Let anyone condemn me for what I say because no law puts Death on trial.

Poet:**Money and Poverty**

Summary of the poem

I found the root of evil, the reason for injustice, the excuse for theft, why the blood of two brothers becomes water.

I have realized who sets the fire thus turning earth into a furnace and love vanishes and peace is buried, why hatred boils within our hearts I can see clearly whose blame this is.

I know the thorn, which pricks poverty because I experienced it as a child.

I know money is the cause. *(Students come in the scene and repeat)*

One needs courage to bear the storms of life.

You should bury your lament and wait for the time that you can fight like a rebel.

You may rise from the cross with your resurrection. *(repetition from the students with loud voices)*

By Antonis N. Katsantonis

He speaks about poverty and usury, the injustice and the shrewdness of the rich to buy everything, even love.

It ends leaving the audience to make their own conclusion.

All students narrate as a chorus:

You have heard about the root of evil.

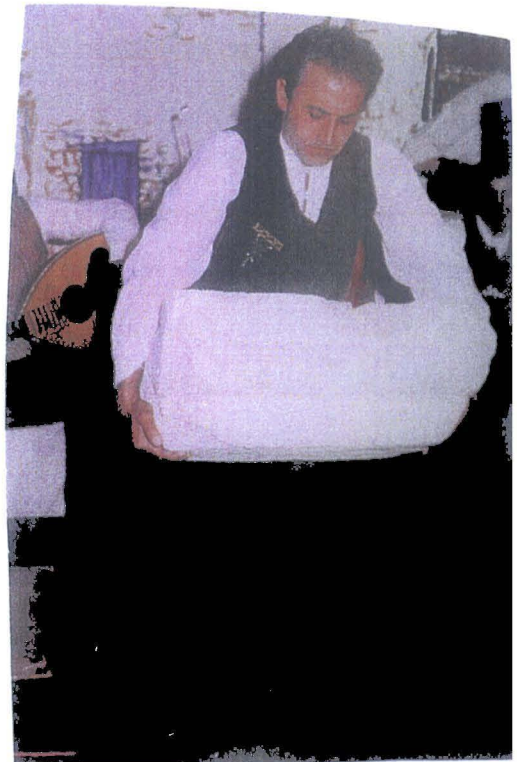
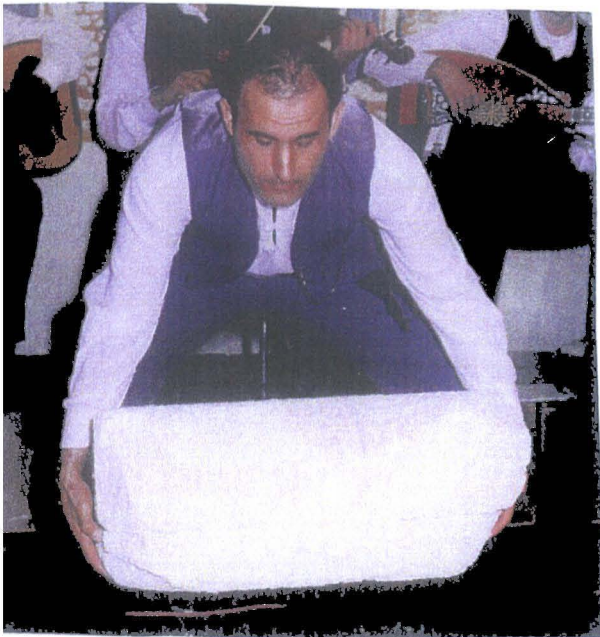
Cursed may be the one who has caused poverty
and has brought such miseries upon the people.

The people in the past used to say that

Neither the poor have honors nor does the northern wind blow.

Short dance: Sousta

-THE END-



(Photos by the Cultural Society "Vasilitzia")

Examples of Cypriot Folk Songs on the CD

Tracks:

1. Voice – Karpasitissa (*Traditional, sing. Michalis Tterlikkas*)
2. Saint George Song (*Traditional, arrangement by Koulis Theodwrou, sing. Cultural Society "Vasilitzia"*)
3. Epiphany Carols (*Traditional, sing. Adamos Katsantonis*)
4. Lamentation of War 1 "I hate War" (*comp. Adamos Katsantonis, sing. Cultural Society "Vasilitzia"*)
5. Lamentation of war 2 "Destroy your weapons" (*comp. Koulis Theodwrou, sing Maria Lazarou*)
6. Love song- "My roots are in her" (*comp. Adamos Katsantonis, sing. Cultural Society "Vasilitzia"*)
7. Voice – Tillirkotissa (*Traditional, sing. Michalis Tterlikkas*)
8. Love song- "I loved her with all my heart" (*Traditional, sing. Georgios Minas*)
9. "The sun has set" (*com. Adamos Katsantonis, sing. Andreas Melekkis*)
10. The wedding song (*Traditional, sing. Michalis Tterlikkas*)
11. "Mother, send me to the fountain" (*Traditional, sing. Maria Lazarou*)
12. Lullaby (*Traditional, sing. Alkinoos Iwannidis*)
13. A mother's lament (*comp. Adamos Katsantonis, sing. Maria Lazarou*)

Conclusion

To sum up, I would like to specify my results of this thesis. Cypriots were always submerged by a passionate spirit and a special temperament that makes them so different from other people and cultures. Anyone who comes across with Cypriot music will be surprised to hear different sounds, rhythms and watch a variety of dances and be able to feel the spirit of the island and its temperament.

Reading, playing and singing demotic songs, scales, reading also historical facts that influenced the island's music made me realise how interesting it was to get in depth and analyse further this complicated music.

It is a pity that in Cyprus there are few that love and cherish this kind of music, but I've tried to show that behind all that "village music" most of people refer to, there is a beautiful sound that we should all be proud of and motivated by. The lyrics of the songs are powerful, passionate and expressive, a concept lost in most of the songs these days.

Writing a methodology was a great experience, because I had to become a child again, learn all about Bel canto singing style and pretend I did not know anything about Cypriot music. The lessons plans based on the Bel Canto singing technique are fun to teach, and the folk operas have a lot of activities, responsibilities of teachers, parents and students. Their content has a lot of messages that can be given from past generations through future generations.

Hopefully, these messages coming out of the activities, history, comparison with Bel canto singing, analysis, lesson plans, and vocal technique, is a good step for all of us to understand more the sound of Cyprus.

Summary

In my master thesis I studied how harmony, rhythm and forms can apply in music in Cyprus, comparing it also with the Bel canto popular style of singing. Some genres and rhythms can be also found in Europe, Arabia, Greece and Asia Minor, but there are somehow different having their own individuality.

Firstly, (chapter 1) I spoke about the Geographical place of Cyprus, which was forever a temptation for war. The roots and the influences on Cypriot music was my next topic. (Subchapter 1.1, 1.2)

Secondly, (chapter 2) I spoke about the Demotic song, and how music and personal experiences of the people came together. I moved through the characteristics, melody and rhythm.

Furthermore, (chapter 3) I made a short chapter on the traditional instruments. The next chapter (No 4) is one of the most important chapters in the thesis. The scales of folk songs in Cyprus are mixed and difficult for some people to understand, because of their way of playing and the influences upon them.

I continued with the detailed description of Cypriot folk songs in chapter 5, the genres, the forms and their history. It is very important for the teacher or the student to understand their origin, in order to sing the Cypriot folk songs. A short history about Bel canto and the main representatives of that style is introducing us to the sixth chapter. The three examples of Folk and Bel canto songs are analysed melodically, rhythmically and harmonically. There were few similarities between the songs.

Not many similarities have the vocal techniques also (Chapter 7). In this chapter I tried summing up in the last paragraph to the result that these two styles if the sound together the result would be beautiful sounding melodies.

Finally, chapter 8 contents the methodology of Cypriot folk singing, including lesson plans and activities. For me it is probably the most interesting chapter. It is important to notice that methodology in Cyprus singing is not important in schools, but it should be. For the children not only in Cyprus but also in an international classroom, the small folk operas should give them the motivation in learning folk songs and loving the traditional Cypriot music.

Ve své diplomové práci jsem studovala, jak může být harmonie, rytmus a formy využity v kyperské hudbě a porovnávala jsem to též s populárním stylem zpívání, kterým je Bel canto. Některé žánry a rytmy písní můžeme objevit v Evropě, Arábii, Řecku a Malé Ásii, ale přece jen se poněkud liší, mají svou vlastní individualitu.

Nejdříve (v kapitole 1) jsem hovořila o geografické poloze Kypru, která vždycky sváděla k válkám. Kořeny a vlivy kyperské hudby se staly mým dalším tématem (podkapitoly 1.1.,1.2.)

Poté jsem (v kapitole 2) hovořila o Demotické písni a o tom, jak se hudba a osobní zkušenosti lidí spojily navzájem. Zkoumala jsem vlastnosti melodie a rytmu.

Dále (kapitola 3) jsem se v krátké kapitole zabývala tradičními nástroji.

Další kapitola (číslo 4) je nejzávažnější z celé práce. Tóniny lidových písní na Kypru jsou smíšené a pro některé lidi obtížně srozumitelné pro jejich způsob hry a celkovou působnost.

Pokračovala jsem s podrobným popisem kyperské lidové písně v kapitole 5, kde se zabývám jejími žánry, formou a historií. Je velmi důležité pro učitele i studenta aby rozuměl původu kyperské písně, pokud ji chce zpívat.

Krátká historie Bel canta a hlavních představitelů tohoto stylu nás uvádí do 6. kapitoly. Tři příklady lidových a Bel cantových písní jsou zde analyzovány melodicky, rytmicky a harmonicky. Jen malé podrobnosti se nalézají mezi těmito písněmi.

Nemnoho podobností vykazují také vokální techniky (kapitola 7). V posledním odstavci této kapitoly jsem se snažila zrekapitulovat zjištění, že pokud tyto dva styly jsou užity současně, výsledkem je krásně znějící melodie.

Závěrečná kapitola č. 8 ukazuje metodologii kyperské lidové písně a zahrnuje plány lekcí a ostatních aktivit. Pro mne je to nejspíš nejzajímavější

kapitola vůbec. Je důležité poznamenat, že metodologie kyperského zpěvu není dosud považována za závažnou na kyperských školách, ačkoliv by měla

být. A to nejenom pro děti na Kypru, ale i ve výuce mezinárodní. Malá folklorní opera může dát studentům motivaci k učení kyperským lidovým písním a podnítit jejich lásku k tradiční kyperské hudbě.

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